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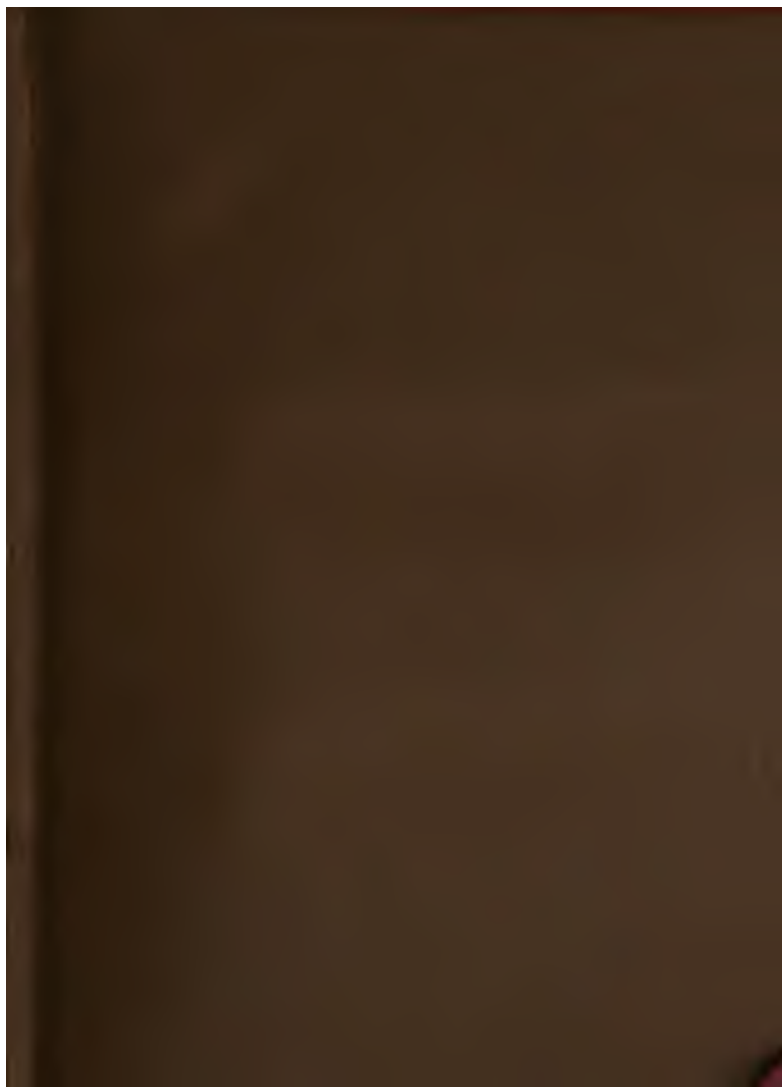
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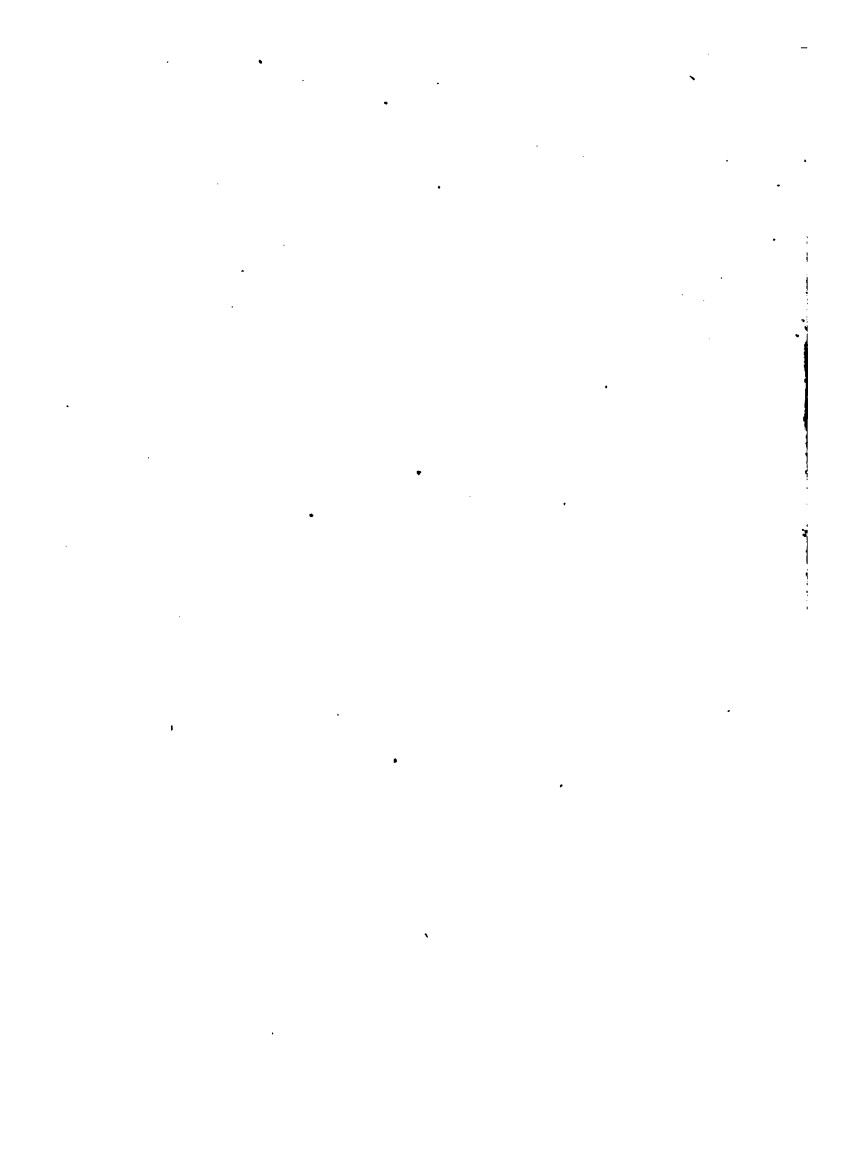
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## ARTIST-BIOGRAPHIES.

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THE growth of a popular interest in art and its history has been very rapid during the last decade of American life, and is still in progress. This interest is especially directed towards the lives of artists themselves; and a general demand exists for a uniform series of biographies of those most eminent, which shall possess the qualities of reliability, compactness, and cheapness.

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The series will be published at the rate of one or two volumes each month, at 50 cents each volume, and will contain the lives of the most famous artists of mediæval and modern times. It will include the lives of many of the following:—

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Sweetser, M. J.

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ARTIST-BIOGRAPHIES.

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vol. 6

# CLAUDE LORRAINE.



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## PREFACE.

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It is difficult to believe that an artist so renowned as Claude Lorraine, whose long and fruitful life was passed in such an eventful era, has, up to the present time, found no biographer. But no life of Claude can be found in the great libraries of Boston and Cambridge; nor is there any allusion to such a work in the numerous short sketches relating to him, and published in books pertaining to art-history. The best account now accessible is the monograph of M. Edouard Meaume, published in 1871, in the eleventh and supplemental volume of M. Edouard-Dumesnil's "Le Peintre-Graveur Français." Other biographical sketches are found in Smith's "Catalogue Raisonné," vol. viii.; Blanc's "Histoire des Peintres: Ecole Française," vol. i.; and Baldinucci's "Notizie de' Professori del Disegno," vol. xiii.

The history of the earlier part of Claude's life is variously told by different writers, some holding to

Baldinucci's version, and others to Sandrart's. The last-named author was a friend and companion of Claude, from whom he received many details as to his early life; but the obvious inaccuracies in his work, not only as regards the great Lorraine, but also about other artists, lessen the value of the testimony. Baldinucci was not a contemporary writer, but obtained his information from Jean Gellée and the Abbé Joseph Gellée, the grand-nephews of the artist. The Abbé was a wealthy ecclesiastic, mingling in the best society of Rome; and Meaume charges him with a not unnatural suppression of the unpleasant facts of his great-uncle's early life. Baldinucci was a careful and conscientious writer, more accurate than Sandrart (who wrote from memory, in his old age), but usually agreeing with him as to the events of Claude's later life. Blanc, Villot, Dumesnil, and other modern writers have preferred Baldinucci's version, though Meaume, the latest student of Claude's life, has found it profitable to collate both accounts. This example has also been followed in the present biography; and such items about the great landscape-painter as could be gleaned from the history of art in the seventeenth century have been added.

M. F. SWEETSER.

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# CLAUDE LORRAINE.

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## CHAPTER I.

Claude's Birthplace in Lorraine. — His Family. — Journey to Freiburg. — Arrival at Rome. — Studies at Naples. — Agostino Tassi. — The Contemplation of Nature.

THE great landscape-painters of the seventeenth century aided in leading the standards of art beyond the narrow limits in which they had been held by the Church and the academicians. Into the twilight of the monk's cell and the prince's castle-hall they poured the full glory of the light of the sun, and introduced the melodies of singing birds, lowing kine, rippling waters, and rustling leaves, making the life of Christendom more wholesome and natural, in so far as art could effect such a change. Foremost among these new evangelists of the gospel of light and air were the three great

painters who dwelt together at Rome, — Claude, Poussin, and Salvator Rosa.

Claude Gellée was born in the year 1600, at the little hamlet of Chamagne, in the diocese of Toul and the Duchy of Lorraine, not far from Mirecourt and only three miles north of Charmes. The house which was his birthplace is still carefully preserved, and is owned by a descendant of one of his brothers, bearing the name of Gellée. It is a picturesque old structure, near the end of the street leading to the pasturage-grounds of the commune ; and bears on its front a tablet of serpentine inscribed with the words : “ Here was born in 1600 Claude Gellée, called the Lorraine, who died at Rome, Nov. 25, 1682.”

Chamagne was the chief place of the ancient seigniori of the same name, in the old Duchy of Lorraine and the present Department of the Vosges. It stands in a beautiful situation about half a mile from the right bank of the Moselle River, on the edge of the Forest of Charmes. The present population is about 600 ; and its mayor in 1871 was a descendant of the Gellée family, many of whose members now live in the vicinity.

No record remains as to the occupation of



Claude's parents, Jean Gellée and Anne Pedose ; but it is inferred that they were artisans or farmers in very humble circumstances. Of their large family of children, five were boys, — Jean, Dominique, Claude, Denis, and Michel. It appears that this numerous progeny entailed a heavy expense on their poor parents ; but the trials of life were met with true French light-heartedness, and the best efforts were put forth for the future welfare of the lads. Jean was apprenticed to a lucrative and honorable profession, wherein he appeared to advantage not long after. He bore the hereditary name which his father and grandfather had before him, and was doubtless looked to as the future mainstay of his younger brothers and sisters.

The head of the Gellée family was at least sufficiently well-to-do and intelligent to send all his boys to school. But Claude was one of the dullest of students, and learned to read only after the most strenuous labor. As the writer of the *Nobilissimæ Artis Pictoriæ* wrote of him, — *scientia valde mediocri*. It soon became evident to the worthy *bourgeois* of Chamagne, that his boy was too slow-witted to become a scholar, and that it was idle to keep him longer under the care of the pedagogue. Sandrart

said, in his German edition of 1675, that Claude was apprenticed to a pastry-cook ; but in his Latin edition of 1683, he said that he was placed with a painter (*pictori*). Beaume suggests gratuitously, that, instead of *pictori*, Sandrart meant to have said *pistori* (pastry-cook).

Sandrart goes on to tell that Claude afterwards journeyed to Rome, with a company of compatriots exercising the same profession. Now, it was very natural for young art-students to have travelled to Rome, but it is not so clear why a bevy of pastry-cooks should have undertaken such a long and arduous journey. The skill which was adequate to preparing the heavy food of the mountaineers of the Vosges would hardly have sufficed to satisfy the epicurean cardinals of the papal court, or their fastidious fellow-townsmen.

Nagler, in his *Kunstler-Lexikon*, adheres mainly to Sandrart's story, and gives other details. He says that Claude's father was a pastry-cook, but could not teach his stupid boy to make a pie or heat an oven. The lad's uncle then advised that he should be educated for the priesthood, in accordance with the popular saying, "If your child is good for nothing else, he will be good for

the Church." But here, also, Claude's ineptitude proved an insurmountable bar, since it was almost impossible even to teach him to read. A little later he became servant to a Flemish artist, who took him to Rome ; and here, at an initiation-feast, he acquitted himself admirably as a cook. Agostino Tassi, a Roman artist, was present, and, having as much taste for pastry as for painting, hastened to engage the services of the youth to perform the offices of cook and color-grinder. In the studio of his new master, Claude felt for the first time a yearning for another and a loftier vocation ; and from stupid and thoughtless indolence, and the dull humiliation of his earlier labors, he became one of the noblest aspirants for the garland of immortality. Tassi lived to see his simpleton and drudge the first painter of the age. Nagler closes his account of Claude's early life with these words : "In his thirty-sixth year, Claude Gellée was cooking cutlets and grinding colors ; and ten years later, Claude Lorraine appears on the scene, the friend of the elegant Cardinal Bentivoglio, the distinguished favorite of Urban VIII." The ingenious inaccuracy of the last sentence is seen when Sandrart shows Claude as a painter of high repute

in his thirtieth year, and also when history tells us that at the time when Nagler represents the artist as the friend of Urban VIII. that Pontiff had been dead for two years. The whole story thus discredits itself. -

But Baldinucci states the facts of Claude's early life in a far different manner, and one which is followed in the succeeding narrative. When the boy had reached the age of twelve, his parents both died, leaving him to make his own way in the world as best he might. Jean, his elder brother, had established himself in the German city of Freiburg, beyond the Rhine, where he successfully pursued the vocations of wood carving and engraving. After the loss of his parents, Claude set out for Freiburg, to seek the protection of his prosperous kinsman, and travelled on foot and alone across southern Lorraine and through the Vosges Mountains, traversing the fair valley of the Rhine, and at last reaching the home of Jean Gellée. We do not know his reasons for this journey, — whether his other brothers were too poor to support him, or his innate artistic tastes led him to prefer an apprenticeship in even the lower departments of art.

For about a year the ambitious boy remained

at Freiburg, laboring under the direction of his brother, and learning the elementary principles of the profession. Here he became acquainted with the use of the pencil in tracing or designing arabesques and grotesques, and other ornaments of a simple character, while preparing for initiation into his brother's business. His latent genius developed rapidly, and he soon showed evidences of an artistic inspiration.

But before the lad had mastered his trade, and prepared to settle down as a wood-carver of the Black Forest, Jean Gellée was visited by one of his kinsmen from the west, a lace-merchant, who was then on his way to Rome. As a result of the conferences of these generous and well-wishing relatives, influenced doubtless by the contemplation of the young apprentice's handiwork, it was resolved that Claude should be taken to the Eternal City, to study art in its best expression and under the most famous masters. It may be that the lace-merchant had some knowledge of art, from his long travels and his frequent intercourse with cultured persons, such as those to whom he must needs show his wares. Possibly he had been at Rome before, and was familiar with the stories of the youths who had

gone thither from the Italian principalities or from France and Holland, and had become illustrious artists and men of great estate. Claude was full of an intense longing to see and study the Roman antiques and the works of Raphael and his disciples ; as if he already had some vague presentiment of his destiny, and wished to prepare for it right worthily.

In those days (as even now) much fine lace was made at Mirecourt, near Chamagne, as well as in other parts of Lorraine, and was carried into Italy for sale. A steady and lucrative commerce had long been maintained in this way between Rome and the Moselle valley, attended with frequent journeys on the part of the northern merchants.

So at last the gifted and fortunate lad departed from Freiburg, and took the route to Italy, in company with the vender of laces. Out from the shades of the Black Forest, through the vast Alps of Switzerland, across the Lombard plains, and through the superb Tuscan cities, and at last entering the august gates of Rome,— what a journey must that have been for the light-hearted boy, already filled with an earnest love of nature and a keen perception of its manifold beauties !

On arriving at Rome, some untoward event compelled the lace-merchant to leave the city abruptly ; and young Claude was abandoned to his own resources, with but a narrow supply to meet his daily wants. He secured lodgings in one of the narrow and crowded streets of the most populous quarter of the city, towards the Tiber, and near that great shrine of art-pilgrimage, the Pantheon, in whose vaults lay the remains of Raphael and several of his disciples. Far, very far, from his kinspeople, friendless in a strange land, ignorant even of the language of those about him, and almost penniless, — the situation was indeed a serious one for a lad of fourteen years.

But he was a true son of Lothaire's Land, and his courage never failed. He devoted every day to close and earnest study, all unaided by a master, and depending on himself alone. Applying the simple rudiments which Jean Gellée had inculcated to the contemplation and comparison of the great works of art in the Roman churches and palaces, he formulated his own rules, and acquired a considerable knowledge of the underlying principles of successful designing. He also applied himself to the task of copying some of the paintings which

were most congenial to him, and thus gained many practical ideas as to the use of colors.

The life of the young student was conducted in the simplest manner, and hedged closely with economies. The funds for his support were sent by his kinsmen, and were not munificent, since their own means were narrow. Nay, it is even likely that, as Sandrart states, he earned most of the money for his daily wants, by performing the humble duties of color-grinder and general drudge in some Roman studio. Amid the surroundings of his menial labors, he could then be in constant contact with objects congenial to his tastes, and could hear the conversation of the masters of his future profession. He chose to serve, that he might afterwards command; and preferred a temporary humiliation in the sacred city of his aspirations to an easy return to the life of a plodding peasant of the Moselle valley.

When Claude entered Rome, it was under the rule of Pope Paul V., a prince of that noble Borghese family which had fled from Siena to avoid the rule of the Medici. Paul was filled with the most exalted ideas of the supreme exaltation of the Papacy, and held that he had been elected by the



Divine Spirit, and that all nations and princes should preserve a profound humility before him. He had excommunicated the entire Venetian Government, and laid its territories under interdict; and was even attempting to fasten Romanism upon Sweden and Russia. The doctrines of the Protestant Reformation were being extinguished from Poland and Bohemia by fire and sword, and the Counter-Reformation advanced rapidly in Germany and France by the same dread arguments.

In 1618, during Claude's fourth year of Roman life, the terrible Thirty Years' War broke out beyond the Alps; and soon afterwards the imperial Spanish armies ravaged the Palatinate of the Rhine. During the fluctuations of the long contest between the Catholic League and the Protestant powers, the kinsfolk of Claude suffered severely, and especially in their already limited property. The means of communication between Italy and the belligerent North were thrown into confusion, and it became well-nigh impossible to forward remittances. Jean Gellée was therefore obliged to announce to his brother that he could send him no more money, and that he must thenceforward depend on himself alone.

While Claude was thus earnestly and diligently seeking after a manner of painting which should more nearly satisfy his ideals of beauty, he came across some pictures by Goffredo, in which superb architectural effects were combined with broad and beautiful landscapes. His fancy was straightway led captive by these glowing works; and he resolved to submit himself to their author, and to follow his guidance in the upward way of art. The new master was then settled at Naples, the very shrine of landscape beauty, whence he had sent his pictures to be exposed for sale at the great Roman fairs.

Once more the indomitable boy faced Fortune bravely, and set out for Naples on foot, friendless and almost penniless. The distance was more than a hundred and fifty miles, through a dangerous and unsettled country; but it was traversed in security, and Claude at last entered fair Naples. He was animated with unfailing zeal, and all opposing discouragements gave way before him. The Neapolitan master received him into the academy at once, favorably moved, perhaps, by the earnest and simple story of the youthful art-pilgrim, or by his natural and unaffected praise of his paintings

seen at the Roman fairs. The ever-present urbanity and amiability of Claude stood him in good stead at this time, and won for him the kindly interest of his master.

Baldinucci states that Claude's master at Naples was a certain Goffredo or Godfrey; and it is not easy to find out which of his copyists introduced the name of Waal, or by what authority this interpolation was made. There was a Godfrey de Waal from Flanders, who dwelt in Italy early in the seventeenth century, and was somewhat celebrated as a professor of design; but the only mention remaining of him characterizes him as the teacher of Antonio Travi, an obscure Genoese painter. Elsewhere he is called Godfrey of Cologne. —

The young Lorraine remained at Naples for two years, diligently studying perspective and the art of portraying architecture, and learning how to blend his new acquisitions into harmonious conceptions. It is not unlikely that he was forced to support himself during this period by manual labor, as aforesaid, and to repay Goffredo's lessons by keeping his studio in order.

Naples was at that time under the government of the Spanish viceroys, whose rapacity and cruelty

caused universal dissatisfaction and wrath. Masaniello was not yet risen among the wild rocks of Amalfi, to summon the kingdom to its regeneration, but was still abiding, a mere child, among the rude fishermen of the Salernitan Gulf. Salvator Rosa was also a child at this time, dwelling with the peasants of Renella.

The contemplation of the peerless beauties of Nature in the environs of Naples had a profound effect upon the mind of the northern youth, and his soul was enchanted by the *firmamento lucido* of the old Ausonian land. Here he studied the soft violet lights deepening over the rugged flanks of Vesuvius, the mellow and dreamy atmosphere inwrapping the broad bay from Sorrento to Ischia, and the sunlight trembling through the morning mists towards Capri. Around the Gulf of Pozzuoli and along the Baian shores the ancient temples and towers of the Roman era still stood, suggesting such wide contrasts of art in desolation and nature in luxuriance as Claude often illustrated in his later works. Farther inland were the peaceful and populous plains of the Terra di Lavoro, and then the Abruzzi Mountains, with their charming pastoral scenes amid the verdant glens. What earnest soul

would not be quickened before such noble prospects? The tranquil brilliance of this "fragment of heaven to earth vouchsafed," and the pearly and transparent air which canopied its hills, waves, and temples, produced a powerful effect on the young student of art; and in many of his pictures during the ensuing half-century, the Bay of Naples appears again and again, forming the vast and luminous background for scenes of varying but harmonious meaning.

Claude returned to Rome about the year 1620, and entered the service of Agostino Tassi, with whom he was perhaps connected before the Neapolitan journey. Here also he continued his functions of color-grinder, valet, and groom, the while with an attentive mind he slowly prepared to seek a loftier flight.

Agostino Tassi was a Perugian by birth, and had at this time reached the age of fifty-five,—a man of generous propensities and a joyous life, albeit partly overshadowed by the memory of an early crime. He had dwelt several years at Genoa, and devoted himself to the study of naval architecture and the phenomena of the sea, in their artistic possibilities, working with the Genoese artists Genti-

leschi and Salimbene. His master was Paul Bril, the Flemish painter, who had run away from home many years before, and settled in Rome, where great success attended him,—noble patronage, popular fame, and a large papal pension. He it was who painted the enormous picture, sixty-eight feet wide, illustrating the martyrdom of St. Clement, and adorning one of the halls of the Vatican. Many landscapes issued from his studio, with views of the Campagna and the ancient ruins in the hill-towns. Tassi followed his master's teachings with great enthusiasm and intelligence, and painted a large number of landscapes, adorned with splendid architecture and picturesque ruins, besides numerous sea-views and harbors, crowded by busy fleets and throngs of men from all nations. His work in these two departments was precisely that in which Claude afterwards attained the utmost measure of success, far surpassing both Tassi and Bril.

Some writers are of the opinion that Tassi arrived at Rome while Claude was at Naples, and the latter, hearing of the famous works of the new-comer, became greatly desirous of studying under his care. Goffredo could hardly have allowed his lovable disciple to depart without deep regrets ; and

it is likely that he endeavored to make his future course easy by giving him a recommendatory letter to the new master.

In the year 1621, when the cardinals of the conclave were about to go into the session which resulted in the election of Pope Gregory XV., Tassi was commissioned to adorn the halls in which they were to meet with landscapes, marine views, and architectonic ornaments. He was at this time nearly sixty years old, and doubtless found his active young assistant of much service, since the cares of the household were thus removed from his mind, and he was left free to carry on the great decorative works without interruption. The affable and generous old master had already long known the ambitious spirit of his servant, and at this time gave him lessons in regular form, at least in so far as designing and the use of colors were concerned. So Sandrart says, repeating Claude's personal communications to him. The youth was then at the best period of life for earnest and intelligent practice, and he used his opportunities to the highest advantage. There is no doubt, also, that his life in the studio, whether as color-grinder or student, was rich in advantages to him, and contributed to move

and elevate his spirit and stimulate his ambition. Daily conversations were carried on here between Tassi and the chief men of the city, the nobles of Central Italy, and the princes of the ecclesiastical state ; and the humble French youth was thus constantly in the presence of some of the most cultured minds of his time. Tassi was celebrated for his rare urbanity and good-fellowship, and remained a great favorite in the best society of the city. He was feasted and caressed by the nobility, and lived generously, receiving at his house the leaders of Roman society and culture, and entertaining them in a lordly manner. He was overwhelmed with commissions, and doubtless devolved some parts of their execution upon his willing assistant. Year by year Claude's position seems to have improved, until at last he who had entered the household as a servant dwelt there with the privileges of a son. In his case there was no phenomenal leap to the summit of the hill of Fame, but a long and laborious ascent, through paths oftentimes thorny and steep, through humiliations and sore privations. The details which remain to us are vague and meagre ; but they show that this obscure phase of his apprentice-life was filled with such profound shad-



ows as only the clear and steady light of a pure ambition could illumine.

The mathematical principles which Claude had learned from Goffredo, and the sensitiveness to natural beauty awakened in his soul by the contemplation of lovely Southern Italy, were now blended and given means of expression by the efficient teaching of Tassi. With assiduous toil and unflagging zeal he had slowly attained command of the manner of his master, and acquired the ability to worthily illuminate his conceptions on the glowing canvas. As soon as he was able, he established a modest little studio, and began to paint landscapes adorned with architectural monuments. Their pecuniary value was not great, and their author was forced to live with the utmost economy, and to meet the trials of a life of poverty. Yet he resisted the natural temptation to do rapid and careless work for the sake of mere money-making, and maintained his slow and steady advance in excellence.

In these formative days his chief study was that of out-door nature, to whose varying phases he gave the closest attention. This method of labor was ever afterwards adhered to ; and, by continual

communion with the source of his inspiration, he avoided sinking into academic mannerism and losing the freshness of his impressions. Sandrart bears a precious testimony to the originality of his observation of Nature ; and other ancient writers, while denying that he possessed genius, concur in attributing his remarkable success to a diligent, intelligent, and loving study of the fields and hills, the sea-shore and the grove.

His true master was not Goffreddo, nor Tassi, nor Poussin, but the sun, — master at once and model. With unwearying patience and incessant fatigues, he strove to learn well its teachings, and to catch its manifold expressions, to surprise its hidden secrets of effect, and to comprehend the caprices and the harmonies of all its diurnal progress. Often and again he arose before the stars had paled their lights, and, passing under the black arches of the embattled gates, went forth upon the dark and solitary Campagna, to mark the brilliant splendors of the breaking day. So, standing on some remote hill, while other men slept within the guarded walls, this lonely sentinel of art watched the sparkling jewels of the aurora and the fleecy clouds over the blushing east, while the sky slowly

changed from glory unto glory. In delicate tints, yet full of marvellous richness, the silvery shading of the horizon passed into bands of yellow above, and these into orange, thence to vermilion, and at last to the violet light of the zenith. Underneath this pageantry of the heavens lay the Sabine Mountains, dark, clear-cut, and many-crested, with Palestrina fairly under the winter sunrise, and Tivoli under that of summer.

From the dewy fields — now sparkling as if diamond-strewn — Claude would return into the awakening city, and, in the quietness of his studio, would transfer to the canvas the brilliant scene which was so vividly impressed on his memory. Before approaching the easel he had thought out the whole compass of his new work, and studied all the kindred grand effects in the wide realms of Nature. The results were rich and tranquil, embracing much, and full of verisimilitude.

Claude inaugurated what is rightly called the golden age of the landscape-painters, whose cardinal principle was the careful and constant study of nature. Tassi and Goffredo, indeed, gave him lessons in the technic of the profession; but he borrowed nothing from them, either in manner of

study or execution. His new method, together with its many excellences, had its disadvantages of slowness and enormous labor ; and when the year 1625 arrived, although he had been in Italy for over ten years, he had won neither fame nor money. Poussin, Ruysdael, Hobbema, Cuyp, and the others who followed his example in later days, and approached him the most nearly, were led upwards by the same long and arduous path.

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## CHAPTER II.

**Claude's Journey to Loreto, Venice, and Munich. — His Return to Lorraine. — Works at Nancy. — Yearning for Italy. — His Journey to Marseilles. — Once more at Rome.**

IN April, 1625, Claude left Rome, and journeyed through Venice and Bavaria to his native land. He did not go to Venice by the direct route through Florence, but made a wide circuit to the eastward to the Holy House of Loreto, the most famous pilgrimage-shrine in Italy. It is said that he was so impressed with a sense of his indebtedness to the Blessed Virgin, in guarding him from danger and helping him upward, that he remained for several days at Loreto, giving himself to prolonged devotional meditations.

The route usually followed by pilgrims from Rome to Loreto, and now traversed by Claude, afforded a continuous panorama of wild and beautiful scenery, such as must have given the profoundest pleasure to the devout lover of nature. It led up the Tiber and Nera Valleys by Terni and Spole-

to, and along the rich meadows of the Clitumnus to Foligno. Thence the Apennines were crossed, by the grassy plateaus of Colfiorito, surrounded by stupendous mountains, and between the wild precipices of Serravalle, bordered by sterile deserts. From the high crest-line beyond, the road descended through the Umbrian glens to the classic hamlets of the Roman Marches, passing ancient Camerino and San Severino, and following one of the venerable Latin roads down the Chienti Valley, with frequent glimpses of the blue Adriatic in front, and the lofty Sibilla peaks on the south. At last the reverent pilgrim reached Loreto, on its noble hill, overlooking the mountains and the sea, and even then a shrine hallowed by three centuries of prayers.

After his season of holy contemplation Claude travelled northward along the Adriatic coast and through the Romagna, and went to Venice. He is supposed to have dwelt there for some time, practising his profession busily, encouraged and patronized by the numerous wealthy connoisseurs who then lived in the city, and deriving some special instruction from the local academy of art. The superb architecture of the Venetian palaces

must have claimed his admiring attention, and furnished abundant subjects for his pencil. But Providence had ordered that he should not remain in the fair sea-city, to anticipate the labors and triumphs of Canaletto.

He doubtless studied the great works of Titian with enthusiasm, and endeavored to discover the secret of his magic coloring. It has been said by modern critics, that if Titian had devoted his life to landscape-painting he would have produced compositions not unlike those of Claude. Both of these illustrious masters had the same traits of powerful generalization, simplicity of execution, and naturalism of design. Their works are full of glow and warmth, with the true brilliancy of nature's Italian hues pervading all, mingled and softened as in the fair outer world.

While sojourning in the City of the Sea, Claude executed several paintings of the scenery in its vicinity. One of these represents Venice as approached from Mestre, with the wide Lagune opening to the east, and studded with populous islands. Le Brun stated that this work was nearly ruined by restorations, and it has now disappeared. It is impossible to say at this time whether the titles of

'A View of the Port and City of Genoa,' 'The Ancient Port of Messina,' and 'A View of Spezia,' are justly bestowed, or whether they are merely conjectural and fanciful. —

When Claude left Rome it does not appear that he intended to travel beyond Italy ; but instead of returning southward from Venice he bent his steps toward Germany. He was probably influenced by tidings received during his sojourn in Venice, which told that his presence was needed in Lorraine with regard to the affairs of the Gellée family.

The artist's journey toward the home of his earlier years was not conducted under the stress of urgency ; for he took a winding and circuitous course, as if to study and enjoy the wild scenery of the Alps at various points. During the tour, he was prostrated by sickness ; and, while thus rendered helpless, he was plundered of all his earthly possessions by certain unsympathetic thieves. He had already made considerable money by painting pictures in the cities through which he passed ; and this too was taken from him.

The route followed was through Trent, the city of the great council, and over the Brenner Pass to Innspruck, the capital of the Tyrol. What revela-



tions of the awful grandeur of Nature were borne in upon the painter's soul, as he thus traversed the mighty Alps and the profound Tyrolese defiles ! Yet no record, pictorial or written, remains to show how far these scenes impressed him ; and the mountains which appear in his compositions are always the graceful and moderate elevations of the Alban and Sabine ranges, — Soracte, Gennaro, or Monte Cavo. Ruskin has indeed proven his inability to represent a distant snowy peak, by illustrations drawn from his works.

Claude must have devoted some time to Bavaria on his homeward journey ; for he painted at least two views in the environs of Munich. The sterile plains of the Isar afforded but scanty materials for the enthusiastic artist of the bright and luxuriant Campagna ; but somehow he found wherewithal to content himself. He sojourned for some time at the village of Harlaching.

In 1865 King Louis of Bavaria erected a monument at Harlaching, to commemorate Claude's abode there ; and the ceremonies of dedication were made picturesque by a great festival of artists.

From Munich he passed eastward across Swabia, and through the Black Forest, and at last reached

his native hamlet on the banks of the Moselle. It was during the latter part of the journey that he was pitilessly plundered by thieves ; so that he returned, after twelve years of absence, as poor as when he had departed, save in his treasures of experience and remembrance. He remained at Châtagne but a short time, and settled certain affairs of family business.

After this brief visit to the home of the Gellées, Claude travelled to Nancy, the capital of Lorraine, and the seat of the brilliant court of the reigning Duke. It was then, as it still is, one of the fairest cities of France, full of the memorials of antiquity, and nestling under the vine-clad hills which enwall the valley of the Meurthe. Claude had a kinsman resident in the city, who received him with warm demonstrations of welcome, and gave him very material assistance. He was acquainted with Claude de Ruet, then one of the most renowned artists of Lorraine, and the head of the profession in Nancy, being the court painter to the Duke of Lorraine. De Ruet had been a pupil of Tempesta at Rome, and was the jealous rival of Callot. Claude was introduced to this local Raphael by his friendly kinsman ; and his works were found so

acceptable that the young disciple of Tassi was engaged by the court-painter as his assistant and coadjutor. De Ruet had been ennobled by Duke Henri II., some years before ; and had acquired great wealth and social influence at Nancy, being continually overflowed with commissions, and employing several Italian artists to labor under his direction.

Claude desired at this time to master the art of depicting figures, and entered De Ruet's service on the condition that he should be allowed to paint the men and animals in the forthcoming pictures, in order to improve himself in that branch of art. The little court of Lorraine delighted in portrayals of pretentious and heroic personages in an exaggerated classic manner, foreshadowing the appearance of the same style during the periods of David's degradation of French art. It is difficult to imagine the tender lover of graceful nature designing the cold and formal demi-gods of Lorraine taste, with their statuesque rigidity and case-hardened flesh. The student of the beautiful passed an entire year in this manner of work, of which, fortunately, no vestiges now remain.

Late in the year 1626 De Ruet was commis-

sioned to adorn the ceiling of the Carmelite Church with a series of colossal pictures. During the year in which Claude had been with him, the master had learned both his strong and weak points, and showed his appreciation of the former by associating the young man with himself in the new works. At the same time he considered Claude as still lacking in aptitude for painting figures, and reserved that part of the pictures for himself, together with the general composition thereof. He devolved upon his associate the task of painting the architectural scenery, and thus violated the previous contract.

After Claude had devoted a year to this arid and unsatisfactory work in the Carmelite Church, he grew weary of the position and of the rude northern scenes and climate, and sighed for a return to the grand and well-nigh sacred Campagna of Rome, so genial to art, with its over-arching blue sky and the venerable ruins along its rich yet melancholy wastes. At this time an accident occurred, which intensified his desire to give up the labors which were at once so arduous and so restraining to his genius. He was being aided in a certain part of his work by a gilder, who attended him on a

high scaffold under the ceiling of the church. By an accidental miss-step this assistant fell from the platform, and would have been instantly killed by striking on the pavement far below, but that he succeeded in grasping a projecting beam. Claude hurried down just in time to save the unfortunate man's life, for his weight was rapidly forcing the frail support from its fastenings. This alarming episode made such an impression on the sensitive mind of the artist, already persuaded that he could never become a great painter while thus laboring in dependence, that he hastened to complete the work on which he was engaged, and resolved to return to Italy as soon as possible. The mysterious charm of Rome, which has always exercised so profound a sway over the greatest artistic minds, had gained an overmastering control of his lofty soul, and led him irresistibly towards the seven-hilled city and the solemn Campagna.

In the summer of 1627, he bade farewell to Lorraine, and went thence, never to return. Yet its name and memory were ever dear to him; and when, in later years, he had placed his name among the loftiest in the temple of Fame, it was linked with that of his fatherland, and gained a new meaning in the annals of art.

Before the summer was ended the pilgrim of art had passed down through Burgundy to Lyons, where he sojourned for a few days. Then he descended the River Rhone to Marseilles, where he was attacked with a dangerous fever, by which his life was threatened for a long time. During this time of helplessness, he was once more robbed of all his worldly effects, and left in utter poverty among strangers. But one piece of money remained to him on his recovery ; and this, with the buoyancy and fearlessness of a true child of art, he expended in the festivities of an evening of merry-making with certain new-found comrades. His only grief was that the means for the journey to Rome were gone. But he quickly cast about for fresh supplies, and sought the acquaintance of a wealthy merchant of Marseilles, who enjoyed the reputation of being a patron of the arts. From this gentleman he received a commission to paint two pictures ; and these compositions were so successfully executed that two more were speedily ordered. But Claude had no desire to settle in Marseilles, and had already earned enough to carry him to that august city whose memories and promises lured him on ; wherefore he declined the new commission, and

engaged passage on the first vessel departing for the Italian coast.

He was not alone in the voyage, for on the same ship sailed Charles Erard of Nantes, with his father and brother, court-painters of His Most Christian Majesty, Louis XIII. They also were bound for the Eternal City, and journeyed in company with Claude. The voyage was full of alarms and terrors, for the ship was overtaken by violent tempests, inso-much that at one time the crew gave themselves up for lost ; but at last the weary travellers reached the port of Civita Vecchia, on the coast of the Patri-mony of St. Peter.'

It was on the day of the Feast of St. Luke, the patron saint of painters, that Claude re-entered Rome, after an absence of over two years. In the beautiful October weather which enfolds Latium with clear splendor, he crossed the fifty miles of the Campagna between Civita Vecchia and the Gate of St. Pancrazio, and once more overlooked the city from the crest of the Janiculan Hill.

## CHAPTER III.

Nicholas Poussin. — Sandrart, Claude's Companion and Biographer. — Claude's Method of Study. — The Studio at SS. Trinità de' Monti. — Digression on American Artists.

AT this time Nicholas Poussin was the leader of the artists of France residing at Rome. This famous Norman painter had based his studies on Raphael's designs, and was intimate with Philippe de Champaigne and the poet Marini. He had entered Italy for the third time in 1624, and settled at Rome, where he joined the party of Domenichino in the contest with the naturalistic disciples of Caravaggio. Here he remained for many years, closely engaged in studying the ancient statuary of the city, and acquiring fresh laurels continually. Around him gathered a noble band of artists, — Valentino, Stella, Bamboccio, Poelenburg, Sandrart, Il Fiammingo, and others. It was natural that Claude also should join this goodly company, and seek the wise counsel and worthy influence of his illustrious compatriot.

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Blanc says that Claude and Poussin became very intimate at this time, living close to each other at SS. Trinità de' Monti. But Bonchittè, in his admirable "Life of Poussin" (which was crowned by the French Academy), doubts whether the two artists were ever well acquainted with each other; and both Bellori and Gault de St. Germain, in their biographies of Poussin, ignore even the name of Claude. It is furthermore certain that Poussin did not occupy his house at SS. Trinità until 1629, when he bought it with the dowry of his bride. Nevertheless it appears most probable that the two great landscape-painters were in some way brought together, and exerted a reciprocal influence on each other. We may imagine how, under the gentle yet powerful influence of Poussin, the mind of the master of Lorraine was developed into a broader culture, and his manner acquired a greater degree of majesty and distinction. The breath of the ideal, a memory of the divine Raphael, took possession of him by inspiration, and gave to the pupil of Goffredo and Tassi new visions of lofty and serene beauty. Poussin's example was a conservative and yet a progressive incitement to him, keeping his pencil from unworthy aberrations, and

teaching him how best to mingle the architectural and rural components of his great compositions.

It is possible that when Claude returned to Rome he was still illiterate, since his early life was so far devoted to other things that he had but little time and scant desire to attend school. If this was actually the case, he took good care to repair the defect as soon as possible, by learning to read and write ; for the inscriptions on the etchings and in the *Liber Veritatis* were written by his own hand.

Towards the year 1630 Claude became acquainted with Joachim Sandrart, who in later years was his biographer and an eminent art-critic and collector. Sandrart had then but recently arrived from Germany, and had not yet reached the age of twenty-four. According to his own narrative, he became very intimate with Claude, and was accustomed to accompany him on his long tours in the Campagna and among the Apennines. The two artists labored together, and communicated freely to each other the results of their studies in the art of representing nature. With a calm and complacent *bonhomie* Sandrart tells us that, "In seeing me portraying rocks after nature rather than from invention, Claude found my method excellent,

and profited by it so well that by indefatigable labor and an invincible stubbornness, he succeeded in making beautiful landscapes, which the amateurs bought at very high prices, and whose numbers did not suffice to satisfy their impatience."

Nevertheless the *naïve* German acknowledged his comrade's superior ability in depicting distant horizons, and the falling of light on the backgrounds, or the aerial perspective. He himself preferred to paint huge pictures of oddly shaped rocks, overturned trees, waterfalls, ponderous ruins, and such piles of architecture as seemed most appropriate to historical compositions. He appreciated Claude's ambition to illuminate his canvases with the light of immeasurable distances of sunshine, and to portray the grandeur, serenity, and majestic harmony of nature when the sun flooded a cloudless sky with brilliancy and warmth. Still he conceived that so far as foregrounds went he himself was the better artist, and he freely offered to paint in these parts of sundry pictures by his illustrious friend. Fortunately this proposition was declined.

The two painters, however, frequently exchanged pictures with each other, a system of transactions

which was probably not without great profit to the shrewd German. He indeed tells us, with infinite relish, that Claude once gave him a morning landscape, which he sold not long after for four hundred florins. This statement also proves that at that early day, the pictures of our artist brought generous prices in Rome.

Sandrart describes Claude's studies at this period in the following sentences : "To get at the groundwork of his art, and to penetrate the most deeply hidden secrets of nature, he never left the fields. From the break of day until nightfall he applied himself to seize the varied aspects of the dawn and the rising and the setting of the sun. Above all, it was at the twilight hours that he studied the living model of nature. While considering this spectacle, he prepared his colors after the same tints that he observed ; and then, returning to his house with the colors thus made ready, he applied them to the work which he had undertaken. He devoted many years to the application of this laborious and difficult method, passing his days in the Campagna, and making long excursions without ever growing weary. I met him frequently in the midst of the steepest rocks of Tivoli, handling the

pencil before the famous cascades, and painting not from imagination nor from inspiration, but according to that which Nature herself breathed into him. This manner of labor had such a charm for him, that he always continued to follow the same method."

Occasional rich effects in exact reproductions from the environs of Rome are found in Claude's pictures, although in most cases the landscapes are idealized beyond recognition. Among the more carefully rendered transcripts of nature, are the pictures of the 'Campo Vaccino'; Pope Urban's 'Castel Gandolfo'; De Lonchaine's 'Peasants Driving Cattle over a Bridge,' with the rocks and temple of Tivoli, and the distant city of Rome; 'Tobias and the Angel,' and Gayer's 'Peasant Watering Cattle,' both of which introduce the tall heights of Tivoli, and the rock-bound River Tevere. Passari's 'Shepherd Playing on a Pipe' depicts the same cliffs and Sibylline Temple. Others show the Lake of Nemi, and the tranquil scenery of the Alban hills; or the lonely watch-towers and silent ports along the sea-front of the Roman Maremma. Martial has truly said that Nature combined in the Roman territory the many

beauties which she scattered singly in other places ; and these the master of Lorraine grouped in a still further concentration, and arranged them under a rich and transfiguring light.

The idea has gone out that Claude never carried his brushes and pencils while making his rural excursions, but bore back the images of nature in his mind, saturated with beauty, to place them upon his canvases. Sandrart, however, has given witness that he prepared his colors under the blue sky, and that he also painted certain subjects in the same manner. But the pictures of his best period are not strictly representations of nature, in the sense that they do not portray any known localities, being rather rich and idealized compositions, arranging the best traits of various scenes upon one canvas. Though not in their entirety copied from real life, they were nevertheless altogether composed of studies from such life, being a careful grouping of detached types drawn from nature. His studio was filled with these materials, colored sketches of all manner of trees found in Central Italy, vivid reproductions of the light and shade and twilight, the vast expanses of the desolate Campagna, the Alban and Sabine Mountains,

the calmly flowing streams and foaming cascades, and the gray ruins of the ancient civilizations. Sir Joshua Reynolds says that "Claude Lorraine was convinced that taking nature as he found it seldom produced beauty. His pictures are a composition of the various draughts which he had previously made from various beautiful scenes and prospects."

Claude always kept in his studio a large painting of the country about the Villa Madama, on Monte Mario, a work finished with Flemish precision and minuteness. To this canvas he was accustomed to turn when he wished to repeat certain manners of trees and leaves, for he had included in it nearly every variety of foliage common in Central Italy. On one occasion Pope Clement IX., greatly desiring to possess this wonderful picture, offered to pay for it as many gold pieces as would cover it; but the artist declined to part with his work, even at so great a price.

The trees which Claude preferred to paint in his landscapes were the chestnut and the horse-chestnut, which are noble in contour, of well-rounded forms, and bear enlivening masses of silvery moss on their brown bark. It is easy to distinguish the species of his trees by the careful arrangement of

the branches, their peculiar clustering, and the characteristics of the foliage. Their grouping was always arranged with rare skill and symmetry, with reference to the adjacent rivers, meadows, or ruins, and preserved the satisfying balance of the scene. Sandrart says, in his quaint Germanic Latin, that the leaves of Claude's trees seemed to move and tremble at the breath of the wind. But Ruskin thinks that the bough-drawing of Claude resembles that of a boy ten years old, and that his nearer leafage is utterly false ; adding that "the foliage in his middle distances is the finest and truest part of his pictures, and, on the whole, affords the best example of good drawing to be found in ancient art."

As soon as Claude's position was well assured, he took rooms near the Church of Santissima Trinità de' Monti, close to the studio of Poussin. The view from this locality is well known as one of the most magnificent of all the wonderful panoramas from the Roman hills, looking across the Tiber to the Castle of St. Angelo and the Vatican, and out to the gray hills of Southern Etruria. What a noble prospect to be outspread daily before the eyes of the ardent and appreciative lover of nature !



Poussin's house was at number nine, Piazza della Trinità, close to that in which Salvator Rosa dwelt a few years later ; and the domicile of Claude was opposite that of his great countryman. These houses were on the crest of the southern extension of the Pincian Hill, where the Via Sistina widens at the head of the Spanish Stairs, and high above the Piazza di Spagna. Their façades have since been thrown down and rebuilt, and the sizes of the original domiciles are not now known.

A site more favorable for the home of a lover of nature and of classic architecture could hardly be imagined. He could enjoy not only the splendid view over the city, with its conspicuous monuments of so many important events in the history of humanity, but also the delicious groves and gardens of the Villa Medici, extending over two miles, the sparkling fountains and verdant shrubberies alternating with beds of perennial flowers and groups of stately trees. Among the shady bowers and blooming terraces were precious treasures of statuary art, — the Niobe group, the Wrestlers, the Apollino, and others hardly less famous. Over these elysian delights rose the Villa Medici, with its magnificent halls and stately façade. The

villa was then occupied by Cardinal de' Medici, the Cardinal of Tuscany, and was the headquarters of his large and powerful faction. The Convent of the Trinity stood near, attached to the Church of SS. Trinità, and sheltered a goodly number of cheerful French monks, whose dark costumes mingled frequently with the brilliant Medici liveries on the promenades.

After Claude had established his new studio on the Pincian Hill, he began to work earnestly and continuously, and made a considerable number of brilliant pictures, which were readily purchased by the Roman amateurs and by foreign visitors. He finished all of these works with his own hand, and ventured to give them life and motion by painting figures of his own designing.

At this point we cannot forbear making a digression to recall how the Piazza of SS. Trinità de' Monti, hallowed by such memories of the great masters of old, is also celebrated in the annals of American art. Seventy years ago Washington Allston lived opposite Claude's house, and enjoyed a close intimacy with Coleridge and Thorwaldsen. Washington Irving was also a bosom-companion of Allston at this time, and resolved to become a

painter himself, under the fascination of that glorious view over the city and its marvellous environs. In the next house, where Salvator Rosa is supposed to have lived, were the rooms of John Vanderlyn, one of the most gifted and unfortunate of American artists. He afterwards wrote to Allston, saying, "When I look back some five or six and thirty years, when we were both in Rome together, and next-door neighbors on the Trinità de' Monti, and in the spring of life, full of enthusiasm for our art, and fancying fair prospects awaiting us in after years, it is painful to reflect how far these hopes have been from being realized." At that time Fenimore Cooper was in Rome, and also J. M. W. Turner, afterwards Claude's bitterest antagonist.

Fifty years ago, Horatio Greenough and Robert F. Weir lived in the house opposite Claude's, and devoted themselves to the study of art with intense application and earnestness. In 1832 Claude's studio was occupied by a transatlantic artist who might almost have restored its ancient glories. It was Thomas Cole, who had done for the Catskills and the Adirondacks what Claude had done for the Sabine and Alban Mountains, and at last returned home to become "the parent of true idyll,

or pastoral painting in America." A man of religious sanctity of character, tranquil gravity, and lofty idealism, he was worthy of his surroundings at Rome, which indeed stimulated him to breathless industry. Looking from the windows over the wide landscape and the sacred city, even as Claude had looked for so many years, he was filled with rapturous inspiration, and "worked like a crazy man," as the wondering Romans said. He gave to his great predecessor the following superlative tribute: "Claude, to me, is the greatest of all landscape-painters; and, indeed, I should rank him with Raphael or Michael Angelo."

In our days George L. Brown, now one of the foremost of American landscape-painters, began his artistic career by copying Claude's pictures, working hard and living very economically in an old Roman palace. His success in this work was so great, and his enthusiasm so marked, that the fellow-professionals in Rome and Florence gave him the new name of Claude Brown. It was generally admitted that he was able to imitate his great predecessor's glowing compositions with better effect than any other artist then in Italy.

## CHAPTER IV.

The Gothic Menace. — Urban VIII. — Cardinal Bentivoglio. —  
The Pope's Pictures. — Claude's Etchings. — The *Liber Veritatis*.

IN the year 1632 Rome was filled with terrible alarm, and her citizens were panic-stricken. The King of Sweden was advancing through Southern Germany with 30,000 Protestant troops; and the opinionated Pope, while acknowledging that "with 30,000 men Alexander conquered the world," refused to take measures of defence against the victorious Northern armies. "Amidst the conflagration of Catholic churches and monasteries, the Pope stands cold and rigid as ice," — said the amazed Roman Curia. Meanwhile the Swedish armies overran Bavaria, occupied Munich, and advanced to the Tyrol. Their leader, Gustavus Adolphus, bore the ominous title of King of the Swedes and Goths; and the apparition of new Gothic legions on the frontiers of Italy aroused terrible associations in a city which still remembered the hordes of Alaric.

Urban VIII., the ruling Pontiff at that time, came from a noble commercial family of Florence, the Barberini, and entered the service of the Roman Church at an early age. He was elected Pope, not without deep intriguing, in 1623, after the long battles of the Catholic restoration were over, and developed great vigor as a temporal prince. Of his immediate predecessors, Clement VIII. was usually busied in studying the works of St. Bernard, and Paul V. occupied himself with the writings of the holy Justinian of Venice; but Urban's table was laden with plans of fortresses and sheets of the newest poems. He destroyed so many relics of antiquity in the construction of his batteries and palaces, that the Romans mournfully proclaimed that the Barberini had demolished what even the Barbarians had spared, — *Quod Barbari non fecerunt, Barberini fecerunt*. The marble monuments of preceding Popes were pointed out to him, but he declared that his own should be of iron. Fortresses arose in all the Ecclesiastical States, a naval port was established at the mouth of the Tiber, and the uproar of a crowded camp filled the Eternal City. The Huguenots were being destroyed by Richelieu at La Rochelle; the Stuarts were ruling

in the British Isles ; and Ferdinand II. occupied the throne of the Empire. Northern Europe was all ablaze with war, — Swedes, Cossacks, Spaniards, Frenchmen, and Germans were slaying each other everywhere, in the name of God.

Nevertheless, the Pope confined his chief attention to the aggrandizement of his family, amid all the storms which were roaring throughout unhappy Christendom. The conclave of cardinals made an impartial examination of the affairs of the State, after Urban's death, and reported that he had enriched the Barberini family by over \$119,000,000 ; an amount fivefold more stupendous in those days than in ours, considering the relative value of money.

Cardinal Bentivoglio was one of the foremost men of the Roman Court, and was the confidential friend of Pope Urban VIII. He was also a learned and enlightened prelate, and had written several voluminous books. So high did he stand in the estimation of the Sacred College, that he would doubtless have been elected as Urban's successor, but for his sudden death, which occurred at the opening of the conclave in 1644.

Now, it happened that one of Claude's land-

scapes was seen by Cardinal Bentivoglio, and the great diplomat quickly recognized the great painter. He ordered two pictures of similar character for his own palace. When these were finished, the Cardinal showed them to his friend and master, Pope Urban VIII., who viewed them with great admiration, and summoned the artist to a personal interview, at which he proclaimed his superiority to other landscape-artists, and commissioned him to paint four pictures for the Papal palace. From that hour the fortune and fame of the Lorrainese went forward steadily, hand in hand. Orders poured in on all sides, from sovereigns, cardinals, and other magnates; and the prices of Claude's works rose to such a height that none but the wealthiest could hope to possess them. The studio at SS. Trinità de' Monti was continually visited by Rome's noblest citizens, and by the ambassadors of foreign princes.

The four paintings which were executed for Pope Urban VIII. showed the seaport of St. Marinella, a harbor containing Papal galleys, and two pastoral scenes. One of the marine views is now in the Louvre, and is a sunset scene in an Italian seaport, rich in palatial architecture, and with busy



groups of merchants on the shore, while the harbor is filled with vessels, and presents a scene of great commercial activity. The Louvre also contains one of Urban's pastoral pictures, with a joyous party of dancing villagers in the foreground, and numerous cattle browsing on the adjacent meadows. Beyond the river is a line of distant blue mountains. The other marine view portrays a level coast, with a ponderous castle lifting its towers over the sea, and small vessels in motion beyond. In the foreground is a mounted hunting party, whose chief personages are a young lady and gentleman.

One of Urban's chief interests was the erection of the Papal palace at Castel Gandolfo, near Albano, which he chose as his summer residence. He spent a part of every year there, and many of his bulls were issued thence. Carlo Maderno, one of the most famous architects of St. Peter's, made the plans for the new structure, as well as for the vast Barberini Palace in Rome. Castel Gandolfo is still one of the few remaining possessions of the Pontiffs, having been exterritorialized by the Italian government in 1871. In view of Urban's deep interest and frequent sojourns at this place, it was natural that he should have commissioned

Claude to execute a picture in which it should be included ; and this noble work is still preserved by his descendants in the Barberini Palace. The view was taken from the opposite shore, and shows the broad Alban Lake, with the castle on the bluffs beyond, and the Campagna stretching away in the distance. In the foreground is a group of Arcadian peasants, with a youth who is teaching a maiden to play on a pipe ; and calm-eyed cattle are seen grazing under the shade of the adjacent trees.

In 1636 Claude had reached the summit of his fame, and was constantly engaged on noble works. From this year dates his finest etching, 'The Herdsman,' wherein a river is seen, flowing along the foreground of a lovely sunset landscape, with ancient ruins and umbrageous trees on the left ; and on the opposite side a herdsman, playing on a cornet, while his cattle ford the stream. The same date is given to an etching of the Campo Vaccino, or Roman Forum, as seen from the Capitol, including the Arch of Septimius Severus, the ruins of the temples, the Coliseum, and the Arch of Titus. This was the only etching which Claude ever made from one of his paintings ; and the picture after which it was etched is now one of the

wonders of the Louvre. According to Claude's note on the design for this work, in the *Liber Veritatis*, it was "made for the Ambassador of France, M. de Bethune, Rome."

Claude's etchings are of varying degrees of merit. Many of them show an incomparable talent in the skilful showing-forth of aërial perspective, and in depicting the fresh tints and changing effects of the different hours of the day. They are among the choicest ornaments of collections of engravings; and good impressions are so rare that they bring several hundred dollars each. The designs are frequently carelessly executed, but abound in grace and naturalness. The figures of men and animals therein were executed by the master himself, and indicate his deficiency in this direction. Robert-Dumesnil's catalogue of these works included forty-two titles, and Edouard Meaume's contains forty-four. The etchings were executed between 1628 and 1662, although only about one-half of them are dated. Some of them are marked with titles by other hands; but the larger number were inscribed by Claude himself, in a singular mingling of the French and Italian languages. His autograph is sometimes written *Gillée*, which

is similar to the *Gillius* by which Sandrart spoke of him.

Hamerton analyzes Claude's etchings as follows : " His superiority as an etcher is chiefly a technical superiority : he could lay a shade more delicately, and with more perfect gradation, than any other etcher of landscapes ; he could reach rare effects of transparency ; and there is an ineffable tenderness in his handling. . . . Add to these qualities a certain freedom and spirit in his line, which served him well in near masses of foliage, and a singularly perfect tonality in one or two remarkable plates, and you have the grounds of his immortality as an etcher. He was great in this sense, but not great in range of intellectual perception ; and his genius at the best is but feminine. He has left a few unimportant and weak etchings ; but he has also left half a dozen masterpieces, which the severest criticism must respect. One merit of his is not common in his modern successors, — the extreme modesty of his style. No etcher was ever less anxious to produce an impression of cleverness ; and his only object seems to have been the simple rendering of his ideas. He sincerely loved beauty and grace, and tried innocently for these, until his touch be-

came gentler than that of a child's fingers, yet so accomplished that the stubborn copper was caressed, as it were, into a willing obedience."

So many men of rank and wealth were competing for the pictures of Claude, that their prices were soon raised to a point where they were accessible only to great fortunes. Such an unexampled success was taken advantage of by numerous unprincipled artists of inferior grade, who boldly counterfeited his manner, and forged the magic *Claudius Gellée* on cold copies, and on imitations of his works composed from the originals, of which they had caught glimpses in his studio. The latter were executed by persons who pretended to be his friends, and who often watched him while painting, and were thus enabled to borrow his peculiar technic, as well as the compositions. The reputation of the master was injured by the many inferior works which were extant under his name; and he was also frequently annoyed by persons who possessed spurious pictures, and sent them to him to be identified.

The *Liber Veritatis* was the remedy which the master applied to this evil. It consisted of a series of drawings of all the pictures that he painted after-

wards, on which he inscribed the names of the persons for whom they were executed, and the places to which they were sent. Then, when any picture was brought to the studio to be identified by him, he answered, "No picture goes out of my house without having been entirely copied in this book. Be you the judge of your own doubt; consult this book, and see if you recognize your picture there."

This collection included two hundred designs of surprising beauty, done in bistre, and occasionally touched up with white. After Claude's death they were preserved for a long time by his heirs, from whom they were acquired by a Frenchman, who took them to Paris, and offered the whole collection to the King. He declined to purchase the work, which was afterwards secured by the Duke of Devonshire, and is now carefully kept at the ducal palace of Chatsworth. In 1777 John Boydell, "the father of engraving in England," published a large edition of the *Liber Veritatis*, the plates for which were executed in mezzotint by Richard Earlom after the Chatsworth drawings. It was issued in three volumes, at the price of £31 10s. a set, and met with an immense sale. The third volume contains a hundred studies by Claude, most of which were not reproduced in paintings.

The Count Léon de Laborde said of the *Liber Veritatis*, "These two hundred designs are two hundred pictures. The paper margins are forgotten, and the form of the book ; the spectator penetrates into remote distances, and feels himself face to face with nature. In the hand of the artist, the instrument is nothing : crayon or pencil, paper or canvas, what matters it? the soul guides the hand. In the collection of Claude, there is no design that resembles its neighbor in the manner of rendering thought : it is the crayon or the pen, Indian ink or sepia, touches of white for the lights, and paper of various colors for the basis ; but nothing which breathes of handicraft, or manner, or special processes — or rather a different manner and processes for each design, according as the twilight of morning or evening, the sunrise and sunset, and each hour of the day illuminates the landscape, under the influence of the dispositions of his soul."

Laborde has closely examined and described the original *Liber Veritatis*, and concludes that it was commenced in the year 1650. But Meaume thinks that its inception dates from as early a date as 1636, showing that its tenth design is the same as the 'Campo Vaccino' landscape and etching of about

that date, and it is incontestable that the painting must have been done first.

Baldinucci states that the idea of the *Liber Veritatis* came to the artist while he was painting four pictures which had been ordered by the King of Spain. He probably feared that the belief which was naturally arising among the Roman connoisseurs, that he frequently repeated the same composition, would also attach itself to his new royal commission, and impair its value. The Latin name above given was probably not known to Claude himself, but its Italian equivalent was used by Baldinucci. The designs are not classed chronologically, and only about one-third are dated, the earliest being of 1648, and the latest of 1680. About fifty are without names; and others have only the name of the city to which the picture was sent.

Modern French critics repudiate the statement of Baldinucci, and the general belief dependent thereon, that the *Liber Veritatis* was made for the purpose of identifying the master's own paintings and their dispositions. If they had all been dated, and furnished with the names of their owners, the theory would have been tenable; but many are unnamed, a majority are undated, and others have



no purchasers' names attached. There are also several paintings, incontestably Claude's, and of his best time, whose designs do not appear in the book. Furthermore, this plan gave no security against counterfeited pictures, which were necessarily exactly similar to the designs. It seems unlikely, then, that for over forty years the great painter was constrained to reproduce his designs in the sole interest of giving proofs of authenticity to suspicious amateurs, especially since he failed to complete the records by adding in all cases the names of the purchasers, and also since he neglected to insert all his designs.

Whatever doubts may be suggested as to the purpose for which these designs were made, there can be none as to the prodigious merit of the works themselves.

## CHAPTER V.

Claude's Life not understood. — His Household. — The Roman  
Fireworks. — Cardinal Giorio. — Prince Pamfili. — The Bouil-  
lon-Claudes. — Pictures for the King of Spain.

CLAUDE resolved never to marry. Why he thus restricted himself, and declined those joys of home which his tender and affectionate spirit was so capable of enjoying, we cannot tell: there is not even a conjecture to build upon. Herein is another of the deep mysteries which enshroud the life of the great artist, and make it appear to have been so absolutely devoid of incident. Unlike his fellow-artists, he is not heard of either in the contemporary politics, the intrigues of the rival schools of paintings, or the polished society of Rome. He does not appear in the Academy of St. Luke, nor in the proceedings of the French Academy of Art. Felibien, a contemporary biographer, writes voluminously of all the artists then in the city, including both Claude's teachers and his pupils, but absolutely omits all account of the master himself.

De Piles devotes but two short pages to him, while minutely describing scores of painters who are now altogether forgotten. Amidei's "Lives of the Celebrated Painters of the Seventeenth Century" (published at Rome in 1731) actually omits to mention his name. In the biographies of Albano, Domenichino, Guido, and other eminent artists who lived in the city at this time, the same silence is observed. Even Baldinucci and Sandrart find nothing to record in his life after 1630, except an imperfect list of his patrons and works. Over more than half a century the mantle of silence is thrown; and we see only the painter, and never the man.

It is evident, therefore, that Claude secluded himself from the society of the city and of his brother-professionals, and gave himself up entirely to the intense, prolonged, and enthusiastic study of nature and of art. His frequent and protracted journeys must have taken much time, since, if the titles of his pictures are correctly given, these travels reached from Genoa to Messina; while the tours throughout the Papal States were of almost monthly occurrence. Out-door life was his joy, as well as his duty, and removed him from the cabals of the city and the rivalries of the artists.

Probably Claude also devoted much time to study, and thus repaired the defects of his early education. Allston says that his soul was not born until he was forty years old ; but, if this was true, it arose in a moment, full-grown, and strong in the possession of maturity. The pictures of the master of Lorraine exhibit evidences that their author was thoroughly conversant with history, mythology, and the Scriptural records, since all the characters portrayed in the foregrounds are correctly represented as to costume, action, and aspect. This accuracy is indeed remarkable, considering the wide range of subjects which his pencil covered, and their great diversity. It has been suggested that he was continually assisted by the advice of learned friends with regard to his figures and groups ; but there are strong and sufficient reasons for rejecting this unsupported theory.

But when all is said that can be imagined, and when all existing hypotheses on the subject have been stated, there still remains matter for deep wonderment in the seclusion of Claude from the life of Rome, and the silence of his contemporaries as to his manner of life and action.

About the year 1636, Claude sent to Lorraine for

one of his cousins of the Gellée family, desiring that he should come to Rome and take charge of his household. So the rustic of the Moselle valley passed down into Italy, and assumed the control of the artist's domestic establishment. He was a most efficient aid, and not only administered Claude's fortune and estate, but also acted as major-domo of the household, and even purchased the colors and implements which were used in the studio. The master was thus left absolutely free to follow his own bent, without the trials of these material cares. The immigrating kinsman became a Roman resident with great relish, and brought up a goodly family withal. His sons were much beloved by the master, and afterwards became his heirs. It is most probable that Joseph Gellée, the young student in theology from whom Baldinucci gathered so many facts, was one of these youths.

In 1634 Sebastian Bourdon, afterwards so famous as a landscape-painter, but then only a lad of eighteen, came to Rome, and frequently visited Claude. He copied one of the great master's paintings from memory, and succeeded so admirably that the connoisseurs who saw it at the fair were amazed, and Claude himself was filled with aston-

ishment. Another new-comer then at Rome at this time was Salvator Rosa, then a boy of twenty, who had walked up from Naples over the Appian Way.

Another famous artist who was closely allied with Claude was Gaspard Dughet, who afterwards adopted the name of his brother-in-law, Poussin. His original dry manner was corrected and improved by the study of the master's style, and he became more skilful in depicting nature than was his renowned kinsman. The degree of Gaspard's connection with Claude is uncertain, and it is not known that he ever met him personally. The contemplation of his noble works then in the Roman palaces, glowing with all the freshness and brilliancy of their recent execution, might have been sufficient to influence the manner of the young painter. His blending of romantic architecture, idyllic groups, and stately groves, before wide expanses of open country, reflected the manner of Lorraine, and oftentimes nearly attained its mellow and agreeable tone.

One of the master's patrons at this time was Nicholas Larcher, an eminent surgeon of the city, who was also a friend of Nicholas Poussin. 'The Bagpiper' was the subject of his picture by Claude, a sequestered scene with a beautiful river-side dell,

down which a peasant is driving cattle. On one side is a shepherd who is playing on a bagpipe, while he watches a flock of goats. Another of Claude's supporters was Passari, probably the same who was Poussin's intimate friend and biographer, an artist himself, and a graduate of Domenichino's studio. One of the best works which he received from the master's easel was a rich pastoral scene near Tivoli, with the exquisite natural scenery of that region charmingly portrayed. Another was a sublime twilight effect overlooking a vast area of hilly country from the summit of an eminence.

The 'St. Ursula' was executed for Cardinal Barberini, but it is uncertain which, for there were three cardinals of that name, — Francesco and Antonio, Urban's nephews, and Antonio his brother. At any rate, Claude was fortunate in receiving the patronage of a family which was then all-powerful in Rome, and whose members were to a man occupying the highest attainable positions. Cardinal Antonio Barberini also acquired the large picture of 'St. George Slaying the Dragon,' a spirited work which was etched by Barrière in 1668.

The great festivities with which Rome hailed the election of her king occurred in 1637, when Fer-

Ferdinand III. of Austria was advanced to that position. The chief feature of this display was a long succession of brilliant and ingenious fireworks, displayed before the palace of the Spanish Legation, abounding in more or less obscure symbolisms, and blazoning forth the most pedantic of designs. The Piazza di Spagna and its vicinity contained forests of scaffoldings and frame-works, on which these remarkable pyrotechnics were arranged. When their time came, the Roman nights were lighted up by the broad glare, amid which the King of the Romans was represented in lines of flaming light, with numerous set pieces, in juxtaposition with exploding mediæval towers, classic gods, and allegorical figures, and the omnipresent double-headed eagle of Austria.

From his house high above the Piazza di Spagna, Claude watched the construction of the fireworks with great interest. After the festivities were over he etched eleven illustrations of the set pieces, for a book of descriptions thereof, which was published in Rome, in the Spanish and Italian languages. These engravings have historical value now, on account of the exactitude with which the artist drew the buildings and streets about the fire-



works, — the College of the Propaganda Fidei, the palace of the Spanish Embassy, the Via de' Due Macelli, and others. The author of the letter-press was Bermudez de Castro ; and the patron of the work was the Spanish Envoy, the Marquis of Castelfrigo.

In the autumn of 1638 Rome received a new visitor, an immortal name, but in those days less noticed than the least of the Monsignori of the Vatican. It was John Milton, in his thirtieth year, and already the author of "L'Allegro," "Il Penseroso," "Comus," and "Lycidas." He remained two months in the city, visiting the monuments of antiquity, and mingling freely with the academicians. Probably he met Claude at this time, since he dwelt close by him, at the Four Fountains, and in the palace of his patron, Cardinal Barberini. At this time the population of Rome was about 120,000 souls, including fifty noble families of a standing of three centuries or over, and fifty of more recent origin. On one side were the families of the Orsini, Borghesi, Aldobrandini, Ludovisi, and Giustiniani ; and opposed to them was the tremendous power of the houses of the Colonna and Barberini.

Cardinal Giorio was for many years one of Claude's most appreciative patrons and friends. He was originally a schoolmaster in the sequestered Apennine hamlet of Camerino, and came to Rome on foot, so limited were his means. He took orders, and soon had the good luck to be noticed by the Barberini family, through whose influence he rose rapidly from the ecclesiastical ranks, and was made a cardinal in 1643. Not long afterwards Pope Urban died ; and Giorio, mourning his loss and deploring the woes of the queenly city, retired from the agitations of the Roman Court, and devoted his time to study and to the adornment of his villa on the Janiculan Hill. During the next few years the pious and affable prelate made frequent visits to Claude's studio, and secured no less than seven recorded pictures from him, besides others which were probably included among the great number in the *Liber Veritatis* concerning whose disposition no mention is made. He died in 1652, and hence it is certain that his pictures were executed during a period of about eight years.

In 1644 Claude delivered to him a fine picture (now in the British National Gallery), in which an Italian seaport is seen during the hot flush of a

summer afternoon. A line of palaces rises on the right, stretching away to the harbor-mouth, with stately towers and arches. Antique galleys are riding at anchor in the harbor, at whose entrance is a massive Roman tower. Another sunset scene at a busy and splendid sea-city was painted for the same prelate, and is now at Luton House, the home of the Marquis of Bute. 'St. Peter Delivered from Prison by an Angel,' was also one of Giorio's commissions; and still another was a small landscape, with droves of cattle, camels, and goats crossing a rustic bridge, and two herdsmen in conversation in the foreground.

The two finest pictures which this art-loving prelate ordered are now in the Louvre. 'The Landing of Cleopatra' is a sunset view, with the magnificent galleys of the Egyptian Queen moored in a noble seaport, whose temples and groves line the shore. The Queen and her suite have just landed from sumptuous barges, and are advancing up the esplanade; and the sailors are putting the royal service of gold and silver into a boat in the harbor beyond. 'Samuel Anointing David as King of Israel' is a brilliant episode on one side of a hilly landscape, with a distant bridge and a pile of buildings. The

main action takes place under the portico of a Doric temple, where the venerable prophet is pouring the sacred oil on the hero's head, with the family of Jesse and a group of priests adjacent. Giorio also received a fine picture of 'The Repose of the Holy Family' in a rich rural landscape.

— Claude was now in the prime of life, and abode amidst continual excitements and alarms, apparently unaffected and unmoved. At this time Erythræus thus wrote in his *Epist. ad Tyrrhenum*: "The state is without law, the commonwealth without dignity. The number of armed men to be seen in the city is greater than I remember to have seen elsewhere. There is no house of any wealth but is furnished with a garrison of many soldiers; so that, if all were gathered into one body, a large army might be formed from them. The utmost impunity prevails in the city for these armed bodies,—the utmost license. Men are assassinated all over the city; and nothing is more commonly to be heard than that one or another man of note has been slain."

In 1644 Giambattista Pamfili was elected Pope, and assumed the title of Innocent X., restoring the Spanish power at Rome, and ruining the Barberini

cardinals. The Donna Olympia Maidalchina was the head of the new Papal court, and ruled the mild old Pontiff with an absolute dictation. But Innocent was left free, at least, to prosecute his designs as an assiduous builder, adorning the Capitoline Hill, the Lateran, the Piazza Navona, and the Pamfili Palace, within the walls, and the beautiful villa on the Janiculan Hill. Olympia's son, Prince Camillo Pamfili, had originally entered the Church, and assumed the position of Cardinal Nephew; but soon afterwards he had an opportunity to contract a marriage with the Princess Aldobrandini, one of the richest and most intellectual ladies of Rome, and repudiated the scarlet robes in favor of the new alliance. Camillo devoted his leisure hours to the adornment of the new Villa Pamfili, enriching it with gardens and terraces designed by Algardi, and paintings by Claude Lorraine. Among the latter were five whose names have been transmitted to our day: 'Mercury Stealing the Herds of Admetus,' 'Priests Leading a Sacrificial Bull,' and 'The Nuptials of Isaac and Rebecca,' — all of which are still in the Doria (formerly Pamfili) Palace, — and 'A Herdsman' and 'Mount Parnassus.' In the first-named,

- the chief personage is Apollo, enraptured by his own music, with the wily Mercury driving off the cattle of the Thessalian King, while a broad expanse of country opens beyond, banded by a river. The next is one of Claude's noblest works, replete in beauty and variety, and flooded with fresh and sparkling air. In the foreground a group of priests and priestesses is seen, leading the sacrificial victim towards the temple of Apollo, whose spacious dome is upheld by double rows of columns. Beyond these is a vast expanse of country, dotted with groves and buildings, intersected by rivers, and bounded by the broad sea. 'Mount Parnassus' was probably painted at an earlier date, and on the order of Innocent X., while he was yet a cardinal. Here Apollo and the Muses appear on the sacred hill, near a temple and cascade, with deer browsing and swans swimming about them, and a river-god reclining on a vase.

'Cephalus and Procris' was painted for a Parisian gentleman in 1645, and is now in the British National Gallery. It is an admirable and delightful scene, with the jealous and disguised Cephalus offering presents to his unhappy wife, while in the outer country a herdsman appears, reclining near his cat-

tle by the margin of a silvery stream. The companion of this picture is also in the National Gallery, and shows the nymph Procris dying, while her husband mourns over her, and bewails the ruin caused by his fatal arrow.

In 1645 a certain Mr. Fontany secured two fine paintings from Claude's studio. 'The Judgment of Paris' occurs in a woody and secluded nook; and the favored young shepherd is extending the apple towards Venus, with Minerva and Juno close by, and groups of sheep and goats browsing along the meadow. On the left is a wide expanse of undulating country, intersected by a Tiber-like stream. Claude repeated this subject several times, with different arrangements. The other Fontany picture was a delightful pastoral scene, in a clear morning light, with a young herdsman teaching a shepherdess to play on the pipe, while their oxen and goats are grazing on the adjacent meadow. Beyond are castle-crowned cliffs, a rivulet purling under a rustic bridge, a wide sweep of plains, and a town at the base of the distant hills. The purchaser of these works was perhaps the celebrated Neapolitan astronomer, Francesco Fontana, who lived from 1580 to 1656.

"The Embarkation of St. Ursula" was painted in 1646, and is now in the British National Gallery. In the fresh air of a summer morning, with the long cool shadows still lying over the bay, and the vapory haze slowly dispersing, a train of palm-bearing maidens is descending from a superb palace towards the vessels at the water's edge. In its admirable perspective, rich composition, sumptuous architecture, fascinating color, and delicate gradation of tints, this is one of Claude's noblest masterpieces. Another contemporary work, now in the Louvre, and valued at \$20,000, depicts an ancient seaport at sunset, fortified by towers at the entrance, and containing several vessels and boats, with a group of classic warriors.

In 1647 Claude painted a broad and sunny pastoral scene for Signor Angilino, illustrating the idyllic life of the shepherds on the edge of the Latian hills. Among these lovely glades it was his delight to wander, contemplating the beauties of primitive life with the unchanged descendants of the old Etruscan race, and observing the same placid and peaceful rural routine which had inspired the author of the *Georgics*.

Monsignore de Portase, one of the magnates of



the Roman Curia, received at this time a morning view in maritime Latium, with cattle and herders in the foreground, and a castellated town beyond,—perhaps the cathedral-city of Porto, desolated and solitary, or Porto d'Anzio, which has been a summer-resort for fifteen centuries. Monsignore de Remasso also secured an inland scene on the Campagna, with a meditative herdsman lazily watching his fat cattle.

Claude's chief patron during this period was De la Tour d'Auvergne, Duke of Bouillon and Prince of Sedan, the son of the Princess of Orange, and a veteran soldier of the French, Spanish, and Dutch armies. He was one of the bitterest and most formidable enemies of Cardinal Richelieu, and at a later day was proscribed during the wars of the Fronde. Coming to Rome in 1644, he abjured Calvinism, and was appointed commander of the Papal forces, a position which he held until his return to France in 1649.

In 1648 Claude painted for him the two famous pictures which are now in the British National Gallery, and have borne a conspicuous part in the recent controversy as to the degree of their author's genius. Until within thirty years Claude's reputa-

tion as a landscape-painter was regarded as almost sacred and altogether unassailable, among the British aristocracy, who held most of his works ; and the possession of one of his pictures conferred high distinction on many a sequestered country-house or manorial hall. But Turner at last boldly contested Claude's superiority, and aspersed his genius ; and made his hot wrath posthumous by bequeathing two of the finest of his own landscapes to the National Gallery, on the express condition that they should be hung between these two great compositions of Claude's. Ruskin, in his "*Modern Painters*," has made a fierce attack on the '*Isaac and Rebecca*,' first proclaiming it to be a villanous and unworthy copy, and then arraigning Claude in this work for the total want of magnitude and aërial distance in his mountains.

'The Embarkation of the Queen of Sheba' was one of these celebrated '*Bouillon-Claudes*,' which were long kept at the Duke's palace on the Quay Malaquais at Paris. They were acquired in 1804 by Erard, who sold them to Mr. Angerstein of London for \$40,000 ; and they afterwards passed into the British National Gallery. '*The Queen of Sheba*' is the most beautiful of Claude's ma-

rines, enriched with a wonderful diffusion of light and heat, and showing the thin morning mists fading out over the undulating waves. The royal retinue is descending the steps of a stately Ionic palace, towards the boats; and numerous vessels and small craft are seen in the harbor. Splendid palaces, fortified towers, and umbrageous groves diversify the brilliant scene. 'The Marriage Festival of Isaac and Rebecca' is the second of the Bouillon-Claudes, and is rich in variety of detail, chasteness of design, and breadth of effect. In the foreground is a group of musicians, with a youth and maiden dancing on the greensward, while a translucent river flows beyond, crossed by a bridge with seven arches. On the left is a round-towered water-mill, among the shadowy groves; and the distance is closed by a blue mountainous range. The same subject was repeated by the artist for Prince Pamfili, in a picture which is now in the Doria Palace at Rome, where it is called *Il Molino* (The Mill). This noble composition is distinguished for its truth and power, limpidity and transparence, and is superior to the finest works of Ruysdael and Hobbema.

During the same year Claude painted a rich pas-

toral scene, with a placid river, picturesque bridges, ruins, groves, and distant hills, and in the foreground a herdsman playing on a pipe, and a woman compelling a dog to dance. This work was executed on an order from a gentleman of Paris, and afterwards passed into England.

After Claude had attained to the dignity of a court-favorite, the pencil of the artist was kept in busy activity on many august commissions. Among the eminent patrons of the master was the King of Spain, who ordered him to paint eight landscapes, — four from New-Testament scenes, and four from the Old Testament. It is probable that the King had been apprised of the new artistic sensation by his envoy, the Marquis of Castelrodrigo. The recent catalogue of the Madrid Museum states that the figures in these works were painted by Guglielmo Cortese and Filippo Lauri; and, if this was the case, they must have been executed towards 1650, for neither of these artists was old enough for such work before that time. Now it is well known that Philip IV. of Spain sent his court-painter, Velazquez, to Italy, in the year 1648, to procure pictures and statuary for the royal collections, and that the great Andalusian artist dwelt for some time in Rome,

executing this commission,—so long, indeed, as to have painted several portraits, including one of Pope Innocent X., “the ugliest of the successors of St. Peter.” He remained, in fact, until 1651; and it was during this time, probably, that he superintended the large commission which Claude was executing for his royal master.

One of the pictures for the King of Spain was ‘The Temptation of St. Anthony,’ in which the praying saint meets his demoniac assailants near a ruined temple, in the foreground of a broad moon-light landscape. Another is ‘The Finding of Moses,’ with a river-bank and a walled city, mountains towering beyond, and a young shepherd asleep in the foreground. The action is found in a group of eight women, with the daughter of Pharaoh, gathered around the new-found babe. The companion to this composition is ‘The Burial of Santa Sabina,’ wherein four women are seen, depositing the body in its last resting-place, with parts of ruined temples near them, and fragments of sculptures lying on the ground. The scene is evidently laid in the vicinity of Rome, that great repository of the shattered glories of the past. ‘Tobias and the Angel’ is the subject of another of the Spanish pictures, the in-

cident of the legend being only an episode in an open country prospect, with a placid river flowing through the centre, and crossed by a fortified bridge. Claude repeated this theme twice afterwards, and one of the examples showed the rocks of Tivoli in the background, with their beautiful cascade and the Temple of the Sibyl.

'The Embarkation of St. Paula from the Port of Ostia' is one of the finest of the Spanish works, and portrays the dull little port of the Roman States, not in its decadence, but as it might have been fifteen centuries before, with its great palaces glowing in the light of a summer morning. The saintly lady and her train are descending towards the boats, ready to take ship for far-away Bethlehem; and the galliots in the harbor are fitted for sea. Among the other pictures by Claude now in the Madrid Museum are 'The Penitent Magdalen,' and four other works, whose figures cannot be surely named and identified, and may be either Christian or Pagan.

Another patron of our artist was Philippe de Béthune, Count of Selles and Charost, the Envoy of France at the Papal Court. This noble diplomat had been one of the most devoted warriors of

Henri IV., and had represented France at the Court of Scotland before coming to Rome. One of the pictures which Claude painted at his order was a refulgent sunset scene, with a group of porcelain-merchants on the shore, a harbor animated with boats and shipping, and two sumptuous palaces adorned with statues and terraces. This brilliant composition is now in the Louvre.

Two very celebrated pictures which Claude painted while in the period of transition from the middle to the later manner are now preserved by the Earl of Radnor, at Longford Castle. 'The Landing of Æneas on the Coast of Latium' typifies, in its vivid freshness of light and color, the beginning of a glorious and important day, and has hence received a second title, 'The Morning of the Roman Empire.' The rising sun has broken the mists of dawn, and lights the radiant sky with gorgeous hues, streaming out over the open sea. Æneas has just left his Trojan ships, in a small boat, and is approaching the rock-bound shore, on whose cliffs a magnificent temple is seen. The companion-picture is a sunset, whose lurid light falls on piles of shattered ruins, memorials of the by-gone splendor of the immortal city. Among

these stately relics of the past are the Arch of Septimius Severus, the Coliseum, the Temple of Concord, a broken aqueduct stretching along the silent plain, and numerous other buildings on the distant hills and along the darkening Campagna. In the foreground, enhancing the gloom of the desolation beyond, are two shepherdesses and a herdsman, with a few oxen and goats. These two masterpieces are now valued at more than \$40,000.

Another brilliant painting of Claude's middle period was 'Apollo and the Cumæan Sibyl,' now in the Hermitage Palace at St. Petersburg. It was executed on the order of Monsignore de Massimo, a descendant of the ancient Maximi family, and one of the most skilful diplomats of the Roman Court, envoy to France and Spain, and afterwards Cardinal. The picture is a sea-shore view, on a fresh morning, with a ruined castle and a city deserted on one side, and cattle and goats browsing amid the crumbling walls. In the centre stands Apollo, robed in blue, and addressing himself to the Sibyl, who is seated before him on a fragment of architecture. The azure expanse of the open sea extends beyond, far out to the horizon, flooded with light.



About the year 1651, M. Verdun, a wealthy miller of Liége, ordered Claude to paint him a picture ; and the result was a broad and breezy morning landscape, with distant buildings and bridges, and in the foreground a shepherdess playing on a pipe, with a rugged herdsman listening. The companion picture is an evening scene near a placid river, with the Coliseum and the Arch of Constantine beyond, and groups of peasants near the water. These two were the most valuable works in the great Agar Collection, and are now in the Grosvenor Gallery. Cardinal Cecchini, a Roman patrician and a graduate of Perugia University, was at this time active in the Jansenist controversy, and a leader in the affairs of the city. He received from Claude's studio a brilliant marine, illustrating 'The Embarkation of St. Paulina,' which is now in the Louvre.

Another large composition — representing a thronged seaport under the blaze of a splendid sunset — was executed for Giovanni de' Medici, the Cardinal of Tuscany, and still remains in the gallery which his ancestors founded at Florence. In brilliancy of coloring and richness of composi-

tion, this ranks among the most magnificent of Claude's productions. Cardinal de' Medici was the master of the semi-royal establishment of the Villa Medici, whose grounds were within a stone's-throw of Claude's studio.

## CHAPTER VI.

Salvator Rosa and Poussin. — An Unworthy Assistant. — Pope Alexander VII. — The Constable Colonna.

In the year 1652 Salvator Rosa came to Rome, after a triumphal sojourn of several years at Florence, and established his home on the Pincian Hill. His new house was a large and stately one, richly furnished and adorned, and stood in the closest vicinity to those of Claude and Poussin. It is inferred that he must have been on good terms with his two great contemporaries, thus to have fixed his abode in such close juxtaposition to their studios.

Thenceforward two remarkable groups were daily seen by the Roman world promenading on the Pincian, or along the far-viewing terraces before the Church of SS. Trinità de' Monti. One of these was composed of gay and witty poets and artists in brilliant company, attending Salvator Rosa in his twilight ramble, and indulging in sparkling conversation and dashing repartees. The

other, more sedate and sober, was formed of the disciples of Nicholas Poussin, gathered around their venerated master, and listening to his wise and oracular words as reverently as the young Athenians did to those of Plato in the groves of the Academeia.

But history and tradition are alike silent as to the following of Claude, and forbear to tell if he too promenaded along these lovely gardens, attended by those who gave him homage. Perhaps we may infer from this very silence that he withdrew from such public displays, and remained in his quiet and well-ordered home. Another of the mysterious reticences of history appears when we read the voluminous biographies of Salvator Rosa, and his numerous letters, and find therein no allusion to an acquaintance or even a momentary contact between the great Neapolitan and his neighbor and fellow-artist. Still more incomprehensible is this silence when we remember that Claude's name is not even mentioned in Gault St. Germain's "Life of Poussin," though scores of lesser and long-forgotten men are named as the companions of the Norman painter. If the three great masters had been friends, surely such inti-

macy would have been prolific in facts and incidents on which the biographers would have seized with avidity. Or if the three studios—fountains of light in the fast hurrying twilight of art—had been arrayed against each other like hostile camps, the struggles thus inaugurated and continued would have been marked by many remarkable episodes. Still less is it possible to believe that Claude, Poussin, and Rosa dwelt side by side through all these years without in some way meeting and influencing each other. The silence of history is inexplicable.

Blanc happily summarizes the difference between the landscapes of Claude and Poussin by saying that the latter are historical, while the former are Arcadian. The one shows us the homes of heroes and philosophers: the other portrays the haunts of shepherds and demi-gods. Poussin's landscapes are grave and stately, as if Pythagoras or Homer had advised in their composition: Claude's are sweet and peaceful, in the vein of Theocritus and the *Bucolics*. When he painted the sea, it was usually peaceful; his skies were clear, his fields are blissful, and even the domestic animals in the foregrounds are free and happy.

Elsewhere in Claude's life we obtain an occa-

sional gleam of light. Baldinucci gives an interesting anecdote, which has been overlooked by several subsequent biographers, but was long preserved in the family of the master. It illustrates the patience of the gentle Lorrainer, and his reluctance to enter into angry litigation even when justice was on his side. Claude's first and only pupil was a poor and crippled boy named Giovanni Domenico, whom he had taken into the studio in pure compassion. Mindful of the benefits which he himself had received from Tassi, while living with him in a similar manner as a servant and student, the master desired to transfer these favors, and more also, to another young and friendless lad ; and so he adopted Domenico as his art-child. The youth was lame and deformed ; but his spirit was bright and intelligent, and he learned rapidly. He was taught the arts of designing and painting, and also that of music, in which Claude was proficient. In due time he became skilled as an artist, especially in landscape themes, and was well and favorably known in the city.

For twenty-five years Giovanni Domenico remained an inmate of Claude's studio, and received nothing but continued benefits from his generous and

compassionate master. But when he had reached the age of forty, his patron's enemies spread the report throughout Rome, that he himself painted the pictures which were signed and claimed as Claude's own, and incited him to make declarations to the same effect. The vain and presumptuous Domenico believed that an opportunity had now arrived to rise on the ruins of his patron's honor ; and, forgetful of the benefactions of a quarter of a century, he joined the conspirators, and abandoned the studio. Following that, he demanded that a salary should be paid him for all the years which he had spent with Claude as charity-boy, student, and assistant. Without awaiting the vexatious processes of the courts of law, Claude determined to submit to this hateful and provoking extortion, and to satisfy the unjust claim of his heartless *protégé*. Waiving argument or explanation, he led Domenico to the Bank of Santo Spirito, where all his funds were deposited, and had the entire amount of the claim counted out to him. The rapacious ingrate had but little pleasure of his new fortune ; for he died soon afterwards, leaving nothing by which his name might be remembered, save the record of a great wrong. That the slanders of the Roman critics

were unfounded, is evident when we see that Claude's best works were done after Domenico left the studio.

During the year 1654 Rome was electrified by the conversion of Queen Christina of Sweden, the daughter of the dreaded Gothic king, Gustavus Adolphus, who abdicated her northern throne on account of her faith in the See of St. Peter, and became an exile from her native land. She entered the gates of Rome in triumph; and the Apostolic Treasury was exhausted in celebrating the event with due solemnity. Thenceforward the ex-queen held a quasi-royal court at Rome for many years, patronizing the literati and artists of the city in the most liberal manner, and taking advantage of her elegant leisure and residence at one of the great centres of European civilization to develop and exercise her lofty mind.

The master has left us record of six pictures which he painted in 1654 and 1655. The two dating from the first year were executed for Roman gentlemen, and are now in England. They represent 'Mercury and Battus' and 'The Angel Appearing to Hagar.' The works of 1655 included 'The Israelites Worshipping the Molten Calf,' 'Ja-



cob Bargaining for Rachel,' 'Apollo Keeping the Herds of Admetus,' and 'The Abduction of Helen,' the first three of which are now in England. 'The Trojan Women Setting Fire to the Grecian Fleet' was painted for Gieronimo Fanese, or rather, perhaps (since Claude's orthography was rarely correct), for Girolamo Farnese, a grave, candid, and sincere prelate, who held the rank of a cardinal from 1657 until his death in 1668. Herein numerous ships are seen at anchor in a spacious bay, and the flames are already rising from their hulls, while a group of torch-bearing women is advancing along the shore. On the distant hills are the long encampments of the Grecian armies.

Another patron at about this time was the Abbé Joly, the eminent writer of numberless religious books, who fled to Rome during the wars of the Fronde, and remained there until Paris was once more in peace. Claude executed for him a representation of 'The Punishment of Marsyas,' wherein Apollo is directing the flaying of the presumptuous satyr, who is fast bound to a tree. An open champaign country stretches away beyond, crossed by a winding stream, and diversified by rocky hills. This picture is now in the gallery at Holkham,

England; and another composition based on the same subject, and painted by Claude for M. Perochet, is in the Russian Palace of the Hermitage.

Two pictures which Claude painted in 1655 are now in London. 'The Metamorphosis of the Apulian Shepherd,' in the Bridgewater Gallery, is an evening scene, showing a sweet Arcadian glade, with a limpid and meandering stream, luxuriant trees, and a distant bay opening among the hills. The Muses are dancing sportively, in this shrine of nature; and a rash shepherd who has intruded on the sacred scene is being transformed into a laurel-tree. The other picture is variously called 'David at the Cave of Adullam,' or 'Sinon brought Prisoner to Priam,' and is in the National Gallery. It is a capital composition, full of strength and vigor, and containing numerous well-drawn figures.

In April, 1655, Cardinal Chigi of Siena was elected Pope, in spite of the opposition of Mazarin, and assumed the name of Alexander VII. His pontificate lasted forty-two months; but he gave slight attention to the administration of the temporal government of the States of the Church and the diplomatic intrigues with foreign powers, leaving these things to his cardinals. As Quirini says,

he, "having devoted himself to the quiet of the soul, to a life of pure thought, with fixed determination renounced all kinds of business." Much of his time was spent in the tranquil retreat of Castel Gandolfo, on the shore of the Alban Lake ; and while in Rome, his afternoons were devoted to literature and conversation with authors. He also gave great care to the architectural adornment of the city, employing the illustrious architects Bernini and Pietro da Cortona on magnificent public works. Under his care Bernini built the imposing colonnades around the Square of St. Peter, and Cortona embellished the rich urban churches.

But poor Rome was still in a bad way if we may credit the complaints of her people. "The imposts of the Barberini have exhausted the country ; the avarice of Donna Olympia has drained the court ; an amelioration was hoped for from the virtues of Alexander VII., but all Siena has poured itself over the States of the Church, and is exhausting the last remnant of their strength." Cardinal Sacchetti begged the Pope to consider "oppressions, most holy father, exceeding those inflicted on the Israelites in Egypt ! People not conquered by the sword, but subjected to the Holy See, either by

their free accord, or the donations of princes, are more inhumanly treated than the slaves in Syria or Africa. Who can witness these things without tears of sorrow ! ”

It is said that Pope Alexander VII. loved Claude. During his short pontificate the master painted at least two pictures for him, ‘The Rape of Europa,’ now in Buckingham Palace, and ‘The Battle on the Bridge.’ These are both marine views, with commercial ports in the background, and full daylight falling over the scene. The legend of Europa was illustrated in two other compositions of this period, both of which show the great and powerful city of Crete in the distance, with its shipping filling the harbor.

At least four of the master’s large pictures were finished in the year 1656, on commissions from French and Italian amateurs. The first is a representation of a sequestered forest scene, through which a fair river flows, with its customary bridge and boat. A group of people are preparing to cross the ford, and others are already in the water. ‘Christ Preaching the Sermon on the Mount,’ now in the Grosvenor Gallery, introduces the great Teacher and His apostles and hearers on the slopes

of a steep and wooded mountain, with a distant prospect of the Lake of Gennesaret and the city of Galilee. 'The Angel Appearing to Hagar' is a broad scene, with the mother of Ishmael kneeling before the divine messenger; and in the background is a large city on the banks of a river, and a line of mountains closing the perspective. 'Acis and Galatea,' in the Dresden Gallery, is a breezy morning view, with the two unhappy lovers seated in a tent on the shore, and Polyphemus with his flocks on the cliffs beyond. In the background is a wide expanse of the sea, stretching out to the horizon.

Two pictures executed in 1658 are now in England: the one called 'Ariadne and Bacchus,' or 'Ulysses Discovering Himself to Nausicaa,' a pure and brilliant morning scene near the maritime city of Phæacia; the other a repetition of 'The Rape of Europa,' with the high towers of Crete in the distance, and in the foreground the fair and coveted nymph seated on the bull. A third composition of the same date was 'The Judgment of Paris,' the shepherd and goddesses being in the foreground of a broad open landscape, which is divided by a large river. The two last-named pictures were

painted for M. Courtois, or Cortese, probably the same who inserted the figures into many of Claude's landscapes.

The recorded works of 1659 included two which afterwards were carried to England: 'Jacob Bargaining with Laban for his Daughter Rachel,' and 'The Israelites Worshipping the Molten Calf.' The former was painted for M. Delamart, and is a simple pastoral scene in a maritime country, and not far from a stately feudal castle. The other picture shows the action of the great idolatry transpiring in a hilly region, with Aaron leading the people. During the next year the master illustrated the fable of Io by two pictures, both of which are in England. One shows the jealous Juno confiding the white bull, into which lovely Io has been transformed, to the care of the watchful shepherd Argus; the other introduces the wily Mercury lulling Argus to sleep with the somnific music of his pipe, and preparing to seize Io, and fly with her. Another picture of this same date depicts a group of rural musicians and dancers in a shady and sequestered glade.

In 1661 Claude painted 'The Repose of the Holy Family in the Flight into Egypt,' a summer-

noon scene in a landscape of rare beauty and richness. A broad river flows across the picture, with clusters of high trees on its banks, and cattle grazing on the meadows, and traverses the base of a distant mountain-range. In the foreground the Virgin is resting with the Child, and receives fruit from the hand of a kneeling angel, while the venerable Joseph is standing behind. This picture was painted for a gentleman at Antwerp, and was afterwards seized by Napoleon's generals in the Hesse-Cassel Gallery, and presented to the Empress Josephine. It is now in the Hermitage Palace, at St. Petersburg. The subject was a favorite one with Claude, and was repeated in paintings of different arrangements for Cardinal Giorio, Count Crescenzi, Constable Colonna, and several others.

Other pictures of this date were painted on commissions from prominent amateurs. One of these is 'The Decline of the Roman Empire,' with several of the most celebrated ruins of the great city, silent at sunset, while a tranquil pastoral episode is transpiring in the foreground. This fine work is in the Grosvenor Gallery; but the fair rural landscape which was painted at the same time for M. Wiald has disappeared. A few

months later we find the master engaged on another pastoral composition, which was ordered by an individual bearing the singular composite name of Signor Don Lee.

'Queen Esther Supplicating Ahasuerus in Behalf of the Hebrew People' was the subject of a large picture which Claude executed in 1662, for the Bishop of Montpellier. The artist himself was accustomed to say that this was the most beautiful work that had ever gone forth from his studio. The queen and her attendants are crossing the court towards a vast and magnificent palace built on an eminence, and approached by a noble stairway. At its base is a river, crossed by a many-arched bridge, and winding away through a rich country-side, whose vista is closed by distant hills.

In the year 1663 Claude was introduced to the attention of the Constable Colonna, the head of the most eminent and noble house of that name, and then one of the foremost officials of the Italian States. He had been Viceroy of Naples and Aragon, and in later years retired to Rome to guard the interests of his family. He it was who married Maria de' Mancini, Cardinal Mazarin's niece, who had hoped to be queen of France,



through the great love of the King for her. In this year of 1663, when Colonna first met Claude, his son Philip Augustus Colonna was born.

'The Flight of the Holy Family' was the first of the Colonna pictures, and was one of nine representations which Claude made of that picturesque scene. The main feature is a broad and winding river, with a ruined bridge, fishermen in a boat, and cattle drinking at the margin. The Holy Family is advancing on the left, guided by an angel towards the land of their refuge. A replica of this work is now at Belvoir Castle, and the original was in Lord Ashburton's collection.

In February, 1663, Claude made a note in the so-called *Liber Veritatis*, to the effect that the book at that time contained 157 designs. If the Count de Laborde's theory be true, that the book was commenced in 1650, the master had executed the remarkable number of twelve pictures a year during thirteen years.

'Tobias and the Angel' was painted at this time, for Signor Dalmaque, and is now at the Russian Hermitage Palace. Another contemporary work was the 'Mercury and Battus,' a rich and charming pastoral scene, which was painted for an Antwerp

gentleman, as was also an earlier and somewhat similar work in which Mount Vesuvius appears. Mercury and Battus seems to have been a popular theme ; for a few months later the master engaged on a new composition thereof, on the order of M. Miellé.

The Constable Colonna received another picture in 1664, 'The Enchanted Castle,' a highly poetic composition in which a contemplative female figure is brooding in the solemn twilight, near a vast and frowning castle, on a rocky crag over the resounding sea. The Bourlemont series was also enriched at this time, by a capital picture of 'Moses Beholding the Burning Bush,' with an immense expanse of open country beyond, stretching from the inevitable mediæval city and arched bridge to the remote sunset horizon. This work is now in the Bridgewater Gallery.

## CHAPTER VII.

The Closed Studio. — More Colonna Pictures. — Pope Clement IX. — Innocent XI. — Claude's Sickness and Death. — His Monuments.

IN his later years Claude was tormented by the gout, and could no longer wander through the suburban plain at dawn or sunset, or in the mid-day light. But he had well learned the lesson of Nature, and the shifting play of her manifold colors ; and his memory was filled with the vivid elements from which he formed compositions perfumed with an ever-fresh ideality, and impregnated with the genius of antiquity. Probably his studio was hung about with sketches and designs, some of which were richly colored, incorporating the fruits of his former rambles in the open air. His house also was in a situation whence he could gain broad and inspiring views ; or by a few steps, attaining the parapet of the city wall, the Villa Borghese lay outspread below, with its delicious park, beloved by Raphael. Beyond the walls Claude had a small

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rural villa of his own, where he often spent the *villegiatura*.

The *Liber Veritatis* failed to accomplish its supposed object ; for in his later years the master was annoyed beyond measure by bold plagiarists, who sometimes visited the studio, and carried away in their memories the outlines of his inchoate works. They would then hasten to transfer them to canvas ; and frequently these hasty works were completed and placed on sale before the original painting was done. The vexed artist was compelled to close his house against all visitors, except a few trusty friends and patrons.

Nicholas Poussin died in December, 1665 ; and his funeral train was followed by a great procession of mourning artists. Perhaps Claude was one of these, but the marvellous silence of the chroniclers remains still unbroken. Nor is the master mentioned in connection with the French Academy of Art, which was founded the next year by Louis XIV., and still exists as one of the chief aids to modern painting.

During the year 1665 Claude was busy with new commissions, including two for M. Bourlemont, — ‘Cephalus and Procris’ and ‘Apollo and the

Cumæan Sibyl.' A third was executed for a Sicilian gentleman, and is a beautiful marine view on the Lake of Gennesaret, with Christ calling Peter and Andrew from their boat. At the same time he illustrated sacred history still further by a drawing of Christ appearing to Mary Magdalene, a subject which was afterward modified and painted for Cardinal Spada.

The Colonna Palace was again enriched in 1666 by a new and beautiful picture of Claude's, perhaps intended for a companion to 'The Enchanted Castle.' Cupid and Psyche are enjoying their morning bath in a pellucid stream, which flows through a verdant region of woods and hills, while from the mouth of an adjacent grotto a satyr and a shepherd are watching a flock of goats. The same year saw the completion of the picture of 'Erminia Listening to the Old Shepherd,' which had been ordered by Falconieri. The venerable swain, surrounded by his children, is descanting on the pleasures of rural life; while the fair lady stands near him, holding the bridle of her horse. This subject was treated once more by the artist, with considerable changes. Another work of 1666 was the 'Mercury and Battus,' painted for Barine, and

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now in England. It is a morning scene of small size, with two rivers flowing through a broken region.

In 1667 Cardinal Giulio Rospigliosi of Pistoja was chosen Popé, and assumed the name of Clement IX. His character was full of rare traits of excellence, such as were not usually found in the occupants of the Papal throne, — moderation, diffidence, purity of life, and hatred of nepotism. He retained in office the men whom his predecessor had appointed, and withheld the usual emoluments from his family and compatriots. The period of his pontificate was that of the highest development of the aristocratic sentiment in Europe, when the Spanish nobles had wrested their ancient privileges from their king, the British earls were founding their princely power on the national constitution, the French and German patricians were semi-independent, Sweden's Estates had hedged their King with rude restraints, and the nobles of Poland were in all things autonomic. In Rome itself the throne of the Pope was surrounded by a group of powerful and wealthy families, and the self-centred boldness of a monarchy was changing to the calm deliberation of an oligarchy. After the conflicts

of centuries the city at last entered an era of tranquillity, and a fixed population replaced the whirl of new adventurers which had formerly striven for power and preference. Court etiquette was refined to the last degree, and the aristocrats of the princely families were bound in rigid ceremonial codes. This period has been called the Golden Age of Papal Rome.

While the new Pope was but a simple Cardinal before his elevation to the Pontifical throne, Claude had painted several pictures for him. Among these was a pastoral scene with cattle and goats grazing in a meadow by a river-bank, while the herdsman sat at the foot of a tree, playing on a pipe. Another, now in England, portrayed a party of peasants attacked by ambushed banditti,—an occurrence too common in Italy both then and now. Still another was a seashore scene, with boats and shipping off shore, and the ruins of a temple and a coliseum nearer, with the two sisters Herse and Aglauros walking in the foreground, attended by Mercury. The latter was etched by Barrière in 1668. Rospigliosi had also been a patron of Poussin; and one of the very few portraits which that master executed represents him in his ecclesiastical robes.

The chief works of 1667 were full of vigor and freshness, and showed that, although the master was growing old, his hand had not forgotten its cunning. The first of these, 'The Embarkation of Carlo and Ubaldo,' was a marine view, in which the island of Capri appears. It was painted for Falconieri, and is now in the collection of the Earl de Grey. 'The Noon of the Day' was another work, destined for Antwerp, and which, after being stolen from the Hesse-Cassel Gallery by the French marshals, is now in the Hermitage Palace. It is a brilliant and fascinating work, with Jacob and Rachel at the well in the foreground. One of the noblest of the Bourlemont Claudes bears the same date, and is now in the Bridgewater Gallery. This is a serene morning scene, with a wide expanse of sea, flooded with sunshine, while the stately and classic figure of Demosthenes is pacing along the beach. Still another picture of this period was painted for a gentleman of Palermo, and is now in England. It is a sweet and charming pastoral, with a vast and fertile valley sloping down to the distant sea, and filled with fading sunlight and cool evening shadows.

In 1668 the master painted two pictures for the



Count Waldestain, a German noble, and possibly a kinsman of the illustrious Wallenstein (or Waldstein). They represented 'Abraham Sending away Hagar,' and 'The Angel Appearing to Hagar in the Desert;' the former scene being laid among classic Greek buildings, and the latter in a twilight near the seashore. Waldestain ordered two other pictures, on behalf of the Emperor of Germany, Leopold I.; but their titles are not now remembered.

The 'Priests Sacrificing to Apollo,' of this same year, is one of the master's largest and noblest works. This and 'The Landing of Æneas in Italy' were purchased from Prince Altieri by Mr. Fagan, and smuggled out of Naples during a popular disturbance in that city. They were landed at a port in the West of England, and sold for \$60,000 to Hart Davis. The Altieri Claudes are now at Leigh Court, near Bristol.

Once more Colonna appears in the studio in 1669, and receives a classical picture of 'Diana and her Nymphs Reposing after the Chase,' now in the Naples Museum. The action transpires not far from a lake, by which are two beautiful little Greek buildings; and the fair huntresses and their

dogs are resting near a secluded grove. A contemporary work, now at St. Petersburg, represents a group of peasants dancing, with an Eden-like landscape stretching away towards a broad river beyond.

Again we find tribute brought from Germany to the master's studio ; for in 1670 Francesco Piapiera, a counsellor of Ratisbon, secured a small pastoral scene from Claude, adorned with a beautiful ruined temple of the Corinthian order. Still another transcript of the rural beauty of Italy was completed, during the ensuing year, for an amateur in Denmark. Of about this time also were two compositions from the life of Æneas, — one wherein the Trojan hero and the faithful Achates are seen hunting deer ; and the other exhibiting him in his visit to Delos, with rich Græco-Italian scenery surrounding the group. These pictures were painted for Falconieri and Passy le Gout, and are now in England.

‘Priests Conducting a Victim to Sacrifice’ is the title of another of the Colonna pictures, dated 1672, in which a crowd of votaries appear before an enshrined statue of Venus, and the reverent ministers of the temple are advancing with the

doomed bull. Widely different in motive and treatment is the 'Jacob Wrestling with the Angel,' which was painted at the same time for the Bishop of Ypres, and is now in the Russian Palace of the Hermitage. Therein the weary combatants are closing their struggle, while the advancing daybreak reveals the flocks and herds of the patriarch, defiling over the hills. In this rich study of dawning light appears the result of the artist's lonely peregrinations over the suburban plains, ere the earliest convent-bells had sounded across the star-lit waste.

In 1673 Cardinal Spada and Signor Falconieri revisited the studio with fresh commissions, attesting their appreciation of the works which had previously been executed for them. The first resulted in a rich and glowing landscape, with a small group in the foreground which gives rise to its name, 'Philip Baptizing the Eunuch.' Falconieri's picture represents 'The Cumæan Sibyl Conducting Æneas to the Infernal Regions,' and combines in its background the Sibyl's temple at Tivoli and the island of Capri, off Naples. Both of these are now in England.

The chief work of the year 1674 was executed for the Elector of Bavaria, and is still preserved in

the Munich Gallery, with a duplicate at St. Petersburg. It shows a maritime city at sunrise, with a triumphal arch on one side, and a line of towers guarding the harbor. The most conspicuous of the groups in the foreground is a party of workmen, preparing to load a ship with timber. Two other pictures were completed at this time, for Cardinal Massimi, and have since gone to England. The first has a level foreground, beyond which is a rocky and temple-crowned eminence, rising over a strongly fortified city. In front is a group of priests advancing with a white sacrificial bull, while attendant youths bear lambs and swans. The other is a coast view, with lofty cliffs running out to the centre, and Perseus and Cupid in converse by a purling stream, near Pegasus and a group of women.

'The Landing of Æneas in Italy' was painted in 1675, for Prince Altieri, and was purchased by Fagan in 1810, and transferred to England. The Trojan wanderer is standing by his ships, and parleying with a group of Latin warriors on the shore, while tall-towered Carthage rises in the distance. At the same period the master executed a small duplicate of 'The Repose of the Holy Family.'

'Dido Showing Æneas the Port of Carthage' is

a large and imposing composition, in which the fair and ill-fated Queen is standing near the portal of a noble Ionic temple, in the fresh glow of morning, and pointing her Trojan visitor to the harbor, with its fleets of Carthaginian triremes and Trojan galleys. This picture is inscribed 1676, and was the last bearing a date which was delivered to the Grand Constable of Naples. Other works of Claude, however, were sent to the Colonna Palace without dates, and among these were a view of the Tiber Valley and the Milvian Bridge; and Mount Helicon, the Hippocrene, and the Bœotian Sea. During the same year the master executed 'The Repose of the Holy Family,' for Mutio Massimi, and 'Jacob Bargaining with Laban for his Daughter Rachel,' for Francesco Mayer.

In 1676 Cardinal Odescalchi of Como was elected Pope, under the name of Innocent XI., and immediately set himself to reform the abuses of the Papal Government, and to oppose the attacks of Louis XIV. of France. He had left the shores of his northern lake many years before, equipped only with sword and pistols, intending to enter a military life; but had been persuaded to become a Roman ecclesiastic. The new Pontiff disapproved of Louis

XIV.'s exterminating war upon the Huguenots ; and when the French Ambassador entered Rome with a strong body of cavalry, he exclaimed, "They come with horses and chariots, but we will walk in the name of the Lord." He proceeded with fearless spirit to excommunicate the presumptuous Envoy, and laid the French Church of St. Louis under interdict.

In 1677 the master painted a picture of the Roman Forum, or Campo Vaccino, which remained in his possession for several years, and is now in England. It portrays the melancholy pasture under which Rome's richest temples were buried, with the ruin-crowned Palatine Hill for a background. Four peasants appear in the scene, two of whom are driving a cow, and the others are sitting together. Another work of this date, painted for the Abbé Chevalier, shows a herdsman and his dog driving cattle through a river, with a handsome villa beyond and a mountainous background. England possesses two examples of the new composition executed in 1678, wherein a seaport is seen at sunrise, with its harbor guarded by wooded cliffs, and several vessels riding under the lee. Several men are busy in the foreground, preparing for the labors of

the dawning day. At this time also, the indomitable artist drew the 'Jupiter and Calisto,' wherein the wily god assumes the shape of Diana, in order to court the unsuspecting nymph. A grove of stately trees rises in the foreground, beyond which is a tranquil river. A brilliant picture was painted from this subject, for a Roman gentleman.

At this time the master made the following memorandum on one of the designs of the *Liber Veritatis*: "Audi io dagouto 1677 ce present livre aupartien a moy que ie faict durant ma vie. Claudio Gilleé dit le Lorane. A Roma, ce 23 avril 1680." This is the only title which he appears to have given to his collection of drawings.

That Claude's noble life remained devoted to art until the end, is attested by a design, now in England, which bears the date of 1682. The last of the designs in the *Liber Veritatis* is dated 1680; and two years afterwards he made this latest work, when far out in his eighty-second year. It represents a scene from the *Æneid*, and is now in the collection of Queen Victoria.

Claude had been persecuted by the gout for over forty years, suffering from occasional severe attacks. In his later years the disease rapidly increased in

virulence, and frequently imperilled his existence. At last, in the autumn of 1682, he was visited by an attack of extraordinary severity, which was accompanied by an acute fever. The weakened constitution of the venerable artist was unable to resist such a complication of maladies, and he quickly passed away. His death occurred on the 21st of November, 1682, when he was in his eighty-second year.

Claude was buried in the Church of Santissima Trinità de' Monti, near his studio and the scene of his prolonged labors. His heirs placed on the tomb a marble tablet, bearing the inscription :—

D. O. M.

CLAUDIO GELLEE LOTHARINGO.

EX LOCO DE CAMAGNE ORTO.

PICTORI EXIMIO.

QUI IPSOS ORIENTIS ET OCCIDENTIS

SOLIS RADIOS IN CAMPESTRIBUS.

MIRIFICE PINGENDIS EFFINXIT.

HIC IN URBE UBI ARTEM COLUIT

SUMMAM LAUDAM INTER MAGNATES

CONSECUTUS EST.

OBIIT IX KALEND. DECEMBRIS 1682.

ÆTATIS SUÆ ANN. LXXXII.

JOAN ET JOSEPHUS GELLEE

PATRUO CHARISSIMO MONUMENTUM HOC

SIBI POSTERISQUE SUIS PONI CURARUNT.



In the month of July, 1840, during the ministry of M. Thiers, the remains of Claude Lorraine were removed from SS. Trinità de' Monti to the French National Church of San Luigi de' Francesi, near the Roman Pantheon. Here they were placed under a monument which the French Government had erected for the purpose, bearing the inscription : —

*“ La Nation Française n'oublie pas ses enfants célèbres, même lorsqu'ils sont morts à l'étranger.”*

The re-interment was conducted with much ceremony, under the direction of the representative of France, and was attended by all the artists then in Rome.

Although Claude had received great sums of money during his half-century of busy production at Rome, he does not appear to have amassed a fortune. He was lavish in his liberality to his poor kinsmen, several of whom visited him at different times, carrying considerable sums of money back to their homes in Lorraine. His property at the time of his death amounted to only ten thousand scudi.

M. Charles Blanc states that in 1862, the mayor of Chamagne bore the name of Claude Gellée, and

claimed descent from the great artist's family. He was still carrying on the protracted lawsuit, which the relatives of Claude had maintained for a century and a half, against the papal authorities at Rome, seeking to recover the heritage which the great painter bequeathed to them. For so long a period the ecclesiastical government had withheld the delivery of his property, and the suit for its recovery had been pending in the courts.

## CHAPTER VIII.

Claude's Private Life. — His Followers. — Classical Tendencies.  
— Life Work. — Figure-Painting. — Ideals. — Verdicts of Critics.

THE private life of Claude Lorraine was altogether above reproach, and his character was unimpeachable. The amiability of his disposition was reflected in his pleasant face, which shows the outward signs of a sweet and tender soul, though filled with gravity and sobriety.

During his lifetime many of the foremost artists of the seventeenth century dwelt in Rome, oftentimes in bitter feud with each other, and not unwilling to exchange the pencil for the stiletto. The Caracci had passed away; yet there still remained illustrious names, — Guido, Domenichino, Lanfranco, Albano, Du Fresnoy, Il Cavaliere d'Arpino, and Pietro da Cortona. But Claude is never heard of in the bitter contentions between these envious painters, and was not claimed by either of the hostile factions. His life was thus

set apart from ignoble jealousies ; and we may fairly conclude that his spirit rose above the unworthy intrigues which agitated his contemporaries in Rome.

Countless was the number of those who were inspired by Claude's example, and followed his footsteps, — some near, and others afar off. The great companies of art-students who came from all lands to Rome were filled with enthusiasm for his grand works, and strove to approach their inimitable splendor. For two centuries the artists of France considered him as their classic model, even until the new school arose, daring to illuminate the natural beauties of the North in the light of its indigenous and romantic poesy. The modern English school of landscape-painting derived no small portion of its brilliant success from the national enthusiasm for the works of Claude, which are found in every reputable collection in the island.

Some historians assert that Claude had two pupils besides the mendacious Domenico ; but this opinion is not generally accepted. Hermann Swanevelt was one of these, and Courtois was the other. Swanevelt was a Hollander, who journeyed

to Italy when quite young, and spent the rest of his life there, studying very hard, and secluding himself to such a degree that he was known as "The Hermit of Italy." Angeluccio is also spoken of as one of Claude's students, and the one on whom the great master lavished the most care; but the early death of this artist prevented the development which might have followed.

Peter Molyn came from Holland to Rome in 1662, and straightway began to imbibe the manner of Claude in painting broad landscapes enriched with temples and rivers. Latterly he developed a remarkable facility for depicting storms at sea, whence he was called *Il Tempesta*. The same influence had previously strengthened several other Northern artists at Rome, including Jan Asselyn of Antwerp, famous for his Campagna-scenes, Henry Vandervert of Flanders, and Ernest Lairesse of Liège.

Claude was never so independent of the spirit of his time as to venture to reproduce Nature pure and simple. He remained faithful to the traditions of Poussin and of French art in making the landscapes accessory to the action of the figures in the foreground. The gorgeous sunset illuminating the

vast expanse of the sea was but a background to the incident of Cleopatra descending from her galley ; a rich landscape of the Tiber valley and the Alban Mountains encloses the marriage-festival of Isaac and Rebecca ; and a delineation of the heights above Tivoli has Apollo and the Muses for its chief motive. Along the beaches in his sea-views walk stately antique figures, — now Æneas landing on the Latian shore, now Jonah approaching the high towers of Nineveh, now Demosthenes by the Gulf of Salamis.

His long abode in Rome enabled the master to draw the classical adjuncts of his pictures with unfailing accuracy. Many ancient buildings, which are now demolished or dilapidated, were then standing, in all their strength of Latin architecture. The Coliseum was even then being pulled down, in order that the palaces of the nobles might be built from its materials ; and it was not until Claude had been dead for a half-century that its further destruction was stopped by a Papal order, consecrating the vast ruins to the Passion of Christ. Surrounded by such a wealth of Latin statuary and buildings, the artist never failed to depict classic architecture with precision ; and the rays of his

entrapped sunlight by the sea fell across the rigging of vessels which correctly reproduced the antique triremes.

The princes of the Roman hierarchy therefore found their semi-pagan tastes fully gratified by Claude's compositions, wherein they could see the portrayal of Ovid's melodious stories of Psyche and Egeria, or a realization of the sweetest pastorals of Virgil. The classical culture which had come into vogue during the reign of Leo X. was still predominant, and caused the red-robed Latinists to look with favor on landscapes which seemed reproduced from the Golden Age, and religious pictures in which the saints resembled the blessed people of Arcadia, and were quite subordinated, withal, to the larger features of piles of classic architecture, and rivers and hills famous in the literature of the Augustan age. In some cases, the broad and diversified landscape, as sweetly fragrant as an idyl of Anacreon, swept around scenes whose action was portrayed with such ambiguity that the people could not tell whether they were pagan or scriptural,—as in that which was indifferently called 'David at the Cave of Adullam,' or 'Sinon Brought to Priam;' and that other which was

equally known as 'The Idolatry of Solomon,' and 'Priests Sacrificing to Venus.' In other cases it was not easy to distinguish Cleopatra from the Queen of Sheba, as the royal lady lands from her galley on the Mediterranean shore.

During the threescore years of Claude's residence in Rome, he saw the foundation and aggrandizement of several of the proudest families of the city, which speedily attained such wealth and power that all the vicissitudes of subsequent centuries have failed to affect them materially. Among these were the Borghesi, founded by Pope Paul V. ; the Ludovisi, by Gregory XV. ; the Barberini, by Urban VIII. ; the Pamfili, by Innocent X. ; and the Chigi, Altieri, and Odescalchi, by subsequent Pontiffs. He was summoned to aid in the decoration of the new homes of these princely houses by his rich and glowing canvases, and in other ways. It seems that the memory of his experience at frescoing while at Nancy was evanescent, and the fright which he received there was in time forgotten ; for he executed several large works of this character at Rome. Among these were decorations in the Crescenzi Palace, on the square by the Pantheon ; the Muti Palace, in the Square of the Holy



Apostles ; and the great house of the Muzi, near SS. Trinità de' Monti.

The lists of Claude's paintings include about three hundred works, besides a hundred drawings and numerous etchings. But when we remember that these were the fruits of sixty years of uninterrupted labor, it becomes evident that there was no undue haste here, and that abundant time was afforded for long and patient study, and elaborate care. Gaspard Poussin and Salvator Rosa were endowed with an amazing facility of execution, and occasionally painted entire landscapes, figures and all, in a single day. But their illustrious contemporary was slower and more deliberate in his compositions, and usually devoted months to each of his pictures. Sometimes he worked steadily for a fortnight without any progress being perceptible.

Most of Claude's paintings now extant are preserved in the public galleries of Europe, and in the rich private collections of England. It is only by inspecting the ancient catalogues of Baldinucci and the *Liber Veritatis* that we can see what deplorable losses the world has suffered in the pictures which have been destroyed by fires and other accidents. Those which remain are in various degrees of

preservation, although they are generally in better condition than other contemporary works, and have suffered less from the presumptuousness of the so-called restorers. At one period the master imitated Poussin in using an unfortunate tint of red for a foundation ; and the pictures painted in this manner are now of very sombre hues, deeply embrowned by time. The same mischance has happened to many of Poussin's pictures also. Claude painted with a full body of color, and used ultramarine liberally. His •foundation-tint was a silvery gray, giving a rich atmospheric effect to the superimposed colors. No part of the work was slighted ; and the half-tones and distances were finished as carefully and delicately as the luminous foregrounds.

The execution of the figures of men and animals in Claude's landscapes does not correspond with the rest of the work. It is not true that he could not design nor paint these subjects (as some pretend), but there can be no doubt that all his long and conscientious studies failed to give him the ability to represent the human figure with the same magic power that he gave to natural scenery. Baldinucci reproaches him for portraying figures as

too slender and lank. The artist himself recognized his deficiency in this regard, and said to the purchaser of one of his compositions, "I sell you the landscape: as to the figures, I give them to you."

The custom of employing other artists, more skilful in that department, to paint the figures in landscape pictures, afterwards became common, both in Italy and the Low Countries. The author of the composition contented himself with indicating where these accessories should be placed. Ruysdael secured the skilful pencils of Van de Velde, Ostade, and Wouverman, to enliven his landscapes with men and animals; and many other artists, both great and small, followed the same course. When Claude was enabled to secure aid in this manner, he doubtless felt a great relief, for the execution of these accessories had always been a distasteful task to him. The coadjutor whom he chose was Filippo Lauri, the son of that Baldassare Lauri, of Antwerp, who had studied under Paul Bril and settled at Rome many years before. Filippo studied with his brother and with Caroselli, and became famous for his correct and spirited figures, historical, mythological, or allegorical, and

his careful perspective. He must have been young when he became connected with Claude, for he was not born until 1623. There is a tradition that Claude also employed Jacob Courtois, or Il Borgognone, and John Miel, to add the figures to his landscapes. Courtois was from Eastern France, and after an adventurous life in the army he studied at Bologna under Guido and Albano, and then settled at Rome, where he attained a great reputation for painting vivid and spirited battle-pieces. John Miel, or Giovanni della Vite, as the Italians called him, was born near Antwerp, and studied under Seghers and Van Dyck and afterwards under Sacchi, at Rome. He became eminent as an historical and *genre* painter, and excelled in the delineation of pastoral groups, gypsies, hunters, and other subjects such as would be fitly surrounded by Claude's noble landscapes.

Another tradition makes of Nicholas Poussin one of the figure-painters for Claude's landscapes. It is not impossible that the renowned Norman artist occasionally obliged his neighbor in this way, and inserted his classic and Raphaelesque demi-gods in the Lorrainer's open-air vistas. No traces of Poussin's handiwork, however, can now be recognized

in the existing pictures of Claude. Another account states that Jaques Callot, the famous engraver of Nancy, was employed to finish the master's figures ; but Meaume has clearly proven that this is impossible.

There are many drawings by Claude now extant, and they are held as almost priceless. Besides the collected sketches in the three volumes of the *Liber Veritatis*, the Duke of Devonshire owns no less than twenty-one original drawings by the great master. The British Museum also has a rich collection of these designs, including thirty-eight which were given by the bequest of Richard Payne Knight. Earl Spencer has fifteen more ; and several other British collections boast of their treasures of the same kind. Sometimes these are hastily outlined sketches, as if done in the open air, with limited time, but usually they are more carefully finished, and probably served as the themes for large paintings.

Claude always sought for beauty and magnificence, falling short of sublimity on the one hand, and avoiding dulness on the other. The offensive objects which so often needlessly appear in the pictures of the Dutch school are never met with in his

Arcadian landscapes ; and even his figures, though sometimes ill-drawn, are in harmony with the scenes in which they stand, judiciously placed and shaded, and filled with that perfume of poetry and antiquity that the master knew so well how to impart. The foregrounds are occupied by stately masses of foliage, and august palaces or classic ruins ; the middle distances are enriched by groves and park-like scenery, broad expanses of translucent water, and the long lines of arched aqueducts, or the hoary masses of gray towers ; and in the backgrounds a boundless expanse of rich Italian scenery sweeps away to the soft and misty hills.

Of all the scenes in nature Claude's favorite was a sunset at sea, where the level light streams in red radiance across the calm waters, the ripples under the light evening breeze send back myriads of sparkling reflections, and a few gauzy clouds fleck the tranquil sky. But he did not dream of the hardihood of the true marine-painters of the North and of the New World, who would out of these simple elements, with the addition of a lonely ship under sail or a strip of sandy beach or rocky shore, compose brilliant and every-way satisfactory pictures. He did not venture thus to face the unrelieved

mystery of the outer deep, but held carefully with one hand to the civic splendors of the Italian city, and regarded even the placid Mediterranean from a safe harbor-shore. Along the margin of his radiant sea he drew up lines of stately palaces, tall-columned porticos, terraces adorned with statuary, battlemented towers, and masses of architecture as rich and unreal as the Carthage or the Baïæ of Turner's later compositions. His was never the "salt, serviceable, unsentimental sea," of Stanfield, nor Van de Velde's dark and storm-tossed German Ocean, lighted by the artillery of naval combats; but calm Italian havens, with perennial sunlight bathing the riparian palaces in a golden glow, and sifting through the cordage of quaint old carved galleys and richly curtained state-barges. He shrank from the awful and impressive solitude of the northern seas, and peopled his shores with groups of merry and easy-going Italians, or Latin heroes, or Hebrew saints. Red Rembranesque lights fell on them from the glowing West; and sometimes, with a charming touch of realism worthy of Flemish art, they were shown as holding their hats before their eyes, to avoid being blinded by the fierce level glare. Far out beyond all these, the *genre* groups, the ar-

chitecture of the port, and the crowded caravels at anchor, the declining sun sinks amid a vast sea of splendor, oftentimes surrounded by the fairy palaces of the flame-tipped clouds. It has been well said that Claude did for nature what Raphael had done for the human face, and nowhere does this appear more clearly than in his noble marine-views.

Even Ruskin says that "The seas of Claude are the finest pieces of water-painting in ancient art ;" but adds to this encomium, that "A man accustomed to the broad, wild seashore, with its bright breakers and free winds and sounding rocks, can scarcely but be angered when Claude bids him stand still on some paltry, chipped, and chiselled quay, with porters and wheelbarrows running against him, to watch a weak, rippling, bound and barriered water, that has not strength enough in one of its waves to upset the flower-pots on the wall, or even to fling one jet of spray over the confining stone." The great critic seems to forget that Claude did not paint the wild Baltic nor the turbulent Atlantic, but the placid Mediterranean, in the sunny and peaceful bays of Italy. Nevertheless, in at least three pictures he represented such storms as would have delighted Stanfield himself, with the surf leap-



ing high on a rocky coast, and helpless vessels flying before the gale.

Again Ruskin states : " A perfectly genuine and untouched sky of Claude is indeed most perfect, and beyond praise in all qualities of air ; though even with him I often feel rather that there is a great deal of pleasant air between me and the firmament, than that the firmament itself is only air. . . . A gift was given to the world by Claude, for which we are perhaps hardly enough grateful, owing to the very frequency of our after-enjoyment of it. He set the sun in heaven ; and was, I suppose, the first who attempted any thing like the realization of actual sunshine in misty air."

Charles Blanc says : " Claude Lorraine, in his love for nature, lent it the dignity of his radiant genius. If he painted it as noble, tranquil, and filled with light, it is because he had a sweet, lofty, and serene spirit, in which the sublime candor of Virgil seemed to have been born again. Claude is the only painter who has dared to look full at the beaming face of the sun. He also, of all the landscape-painters, is the one who best knew how to paint air, which is as necessary to the life of the landscape as respiration is to that of man."

Lübke, the historian of art, has written : " Far more profoundly than these and all other masters, did Claude Gellée penetrate into the secrets of nature ; and by the enchanting play of sunlight, the freshness of his dewy foregrounds, and the charm of his atmospheric distances, he obtained a tone of feeling which influences the mind like an eternal Sabbath rest. In his works there is all the splendor, light, untroubled brightness, and harmony of the first morning of creation in Paradise. His masses of foliage have a glorious richness and freshness, and, even in the deepest shadows, are interwoven with a golden glimmer of light. But they serve only as a mighty framework ; for, more freely than with other masters, the eye wanders through a rich foreground into the far distance, the utmost limits of which fade away in golden mist."

Lanzi, the historian of Italian art, sums up the verdict in saying : " Claude Lorraine is generally esteemed the prince of landscape-painters ; and his compositions are indeed, of all others, the richest and the most studied. A short time suffices to run through a landscape of Poussin or Rosa from one end to the other, when compared with Claude, though on a smaller surface. His landscapes pre-

sent to the spectator an endless variety ; so many views of land and water, so many interesting objects, that, like an astonished traveller, the eye is obliged to pause to measure the extent of the prospect ; and his distances of mountains or of sea are so illusive, that the spectator feels, as it were, fatigued by gazing. The edifices and temples which so finely round off his compositions, the lakes peopled with aquatic birds, the foliage diversified in conformity to the different kinds of trees, all is nature in him ; every object arrests the attention of an amateur ; every thing furnishes instruction to a professor, particularly when he painted with care, as in the pictures of the Altieri, Colonna, and other palaces of Rome. There is not an effect of light, or a reflection in the water, or in the sky itself, which he has not imitated ; and the various changes of the day are nowhere better represented than in Claude. In a word, he is truly the painter who, in depicting the three regions of air, earth, and water, has embraced the whole universe. His atmosphere almost always bears the impression of the sky of Rome, whose horizon is, from its situation, rosy, dewy, and warm."

Sir Joshua Reynolds held Claude as an especial favorite, and regarded his fame in landscape-painting as pre-eminently excellent. Northcote reports that the great English artist once said "that we might sooner expect to see another Raphael than another Claude Lorraine."

Allston says that while one is studying Claude's pictures "the eye stops, instinctively closing, and giving place to the Soul, there to repose and to dream her dreams of romance and love."

Goethe concludes the whole matter with these words: "In Claude Lorraine Nature reveals herself for Eternal."



A LIST OF THE  
PAINTINGS OF CLAUDE LORRAINE,  
NOW IN EXISTENCE,  
WITH THE DATES OF THEIR EXECUTION, AND THEIR  
PRESENT LOCATIONS.

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*\*.\* The interrogation-point annexed to a title signifies that some critics consider the picture to be of doubtful authenticity.*

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ITALY.

ROME. — *Doria Palace*, — The Nuptials of Isaac and Rebecca (Il Molino), 1648; Cephalus and Procris, 1665; The Flight into Egypt; Mercury Stealing the Cattle of Admetus; Landscape with the Temple of Apollo. *Colonna Palace*, — Landscape. *Barberini Palace*, — Castel Gandolfo; A Marine View. *Sciarra-Colonna Palace*, — Two Landscapes. *Rospigliosi Palace*, — Temple of Venus.

NAPLES. — *Museum*, — An Egerian Landscape; Diana Reposing after the Chase, 1669. FLORENCE, — *Uffizi Gallery*, — A Landscape; Marine View, with the Villa Medici. MODENA, — *Galleria Estense*, — A Landscape. TURIN, — *Academy*, — Two Landscapes.

## SPAIN.

MADRID. — *Museum*, — The Burial of Santa Sabina; Pharaoh's Daughter Finding Moses in the Nile; Santa Paula Embarking for Palestine; Tobias and the Archangel Raphael, 1663; The Temptation of St. Anthony; The Penitent Magdalen; A Pastoral Scene; A Desert Landscape; A Morning Landscape; An Evening Landscape.

## FRANCE.

PARIS. — *The Louvre*, — Samuel Anointing King David; The Landing of Cleopatra; Chryseis Restored by the Greeks to her Father; Æneas and Achates, 1646; Villagers Dancing; An Italian Seaport; The Campo Vaccino at Rome; A Seaport at Sunset; The Embarkation of Santa Paulina; A Seaport at Morning; A Herdsman and Cattle; A Peasant in a Wooded Landscape; The Dancing Bagpiper; A Pastoral Scene.

GRENOBLE. — *Museum*, — Two Landscapes.

## GERMANY.

MUNICH. — *Pinakothek*, — Abraham Expelling Hagar, 1668; The Angel Appearing to Hagar, 1668; The Musical Peasants; A Morning Scene by the Sea, 1674; A Landscape.

DRESDEN. — *Museum*, — Acis and Galatea, 1656; The Flight into Egypt; Shepherds Piping.

BERLIN. — *Museum*, — The Triumph of Silenus; A Landscape.

## BELGIUM.

BRUSSELS. — *Museum*, — A Landscape.

## RUSSIA.

ST. PETERSBURG. — *Hermitage Palace*, — Jacob and Rachel at the Well ('The Noon of the Day'), 1667; Jacob Wrestling with the Angel, 1672; The Punishment of Maryas; The Repose of the Holy Family, 1661; Tobias and the Angel, 1663; A Pastoral Scene; Apollo and the Cumæan Sibyl; A Seaport at Sunrise, 1674; The Pilgrims to Emmaus; Ulysses Visiting the Court of Lycomedes; Workmen on the Shore; A Seaport at Sunrise. *Count Strogonoff*, — Peasants Dancing, 1669.

## ENGLAND.

LONDON. — *National Gallery*, — The Embarkation of the Queen of Sheba, 1648; The Nuptials of Isaac and Rebecca, 1648; The Embarkation of St. Ursula, 1646; A Port at Sunset, 1644; The Reconciliation of Cephalus and Procris, 1645; The Death of Procris; Narcissus and Echo; Hagar in the Desert; A Goatherd; David at the Cave of Adullam, 1655. *Bridgewater Gallery*, — Moses Beholding the Burning Bush, 1664; Demosthenes on the Seashore, 1667; Morning Landscape, with Girls Dancing, 1657; Evening Landscape, with Cattle, 1655; The Metamorphosis of the Apulian Shepherd, 1655.

*Grosvenor Gallery*, — The Repose of the Holy Family, 1651; An Evening Landscape; A Herdsman and Cattle; The Decline of the Roman Empire, 1661; Morning, 1651; The Sermon on the Mount, 1656; The Adoration of the Golden Calf; Two Shepherds at Evening; An Evening Landscape, 1651.

*Buckingham Palace*, — The Rape of Europa.

*Stafford House* (Duke of Sutherland), — A Landscape, with a Trumpeter.

*Lansdowne House* (Earl of Lansdowne), — A Sunset Port; Priests Sacrificing; and five others.

*Holford Collection*, — Morning and Evening Landscapes.

*Apsley House*, — The Embarkation of Santa Paula.

*Earl de Grey*, — The Embarkation of Carlo and Ubaldo, 1667; two Landscapes. *Lord Yarborough*, — A Landscape, with two Bridges. *Mr. H. A. J. Munro*, — A Landscape, with Cattle, 1667. *The Marquis of Hertford*, — A Landscape. *The Late Baring Collection*, — A Landscape; Jacob and Laban; The Sea, with Claude Drawing; A Landscape, with a Shepherd Piping; Sunset, with a Shepherd and Flocks; Æneas Shooting a Stag.

*Seymour*, — The Repose in Egypt. *R. Ford*, — Castle and Stream.

*Marquis of Bute*, — A Rural Sunset; A Marine Sunrise. *Blenheim Palace*, — A Mountainous Landscape. *Duke of Portland*, — A Pastoral Scene. *Earl of Egremont*, — Jacob and Laban, 1655. *Lord Cavendish*, — Mount Parnassus; Mercury and Battus. *Hope*, — The Flight of the Holy Family.

*Holkham* (Earl of Leicester), — The Punishment of Mar-syas; Claude Drawing, a Misty Evening, 1675-6; A Landscape; A Seaport, with Claude Drawing, 1652; Apollo and Admetus, 1655; The Temple of the Sibyl, at Tivoli, 1665; Sunrise on the Coast, 1674; A Landscape (upright); Erminia and the Shepherds; The Repose of the Holy Family, 1676.



*Belvoir Castle* (Duke of Rutland),— A Landscape, with Water; A Landscape, with Cattle; Sunset on the Sea; The Flight of the Holy Family, 1663; *Badminton* (Duke of Beaufort),— The Disciples at Emmaus; A Landscape, with Christ Tempted in the Wilderness. *Stourhead House*,— Lake Nemi; A Peasant Driving Cattle. *Stoke* (Labouchere),— A View of Spezzia; A Wooded Landscape. *Hampton Court*,— A Seaport. *Earl of Carlisle*,— A River at Morning. *Morrison Collection*,— The Adoration of the Golden Calf; Europa and the Bull. *Windsor Castle*,— A Landscape and Ford; A Seaport; A Harbor Scene; The Artist Sketching from Nature.

*Longford Castle* (Earl of Radnor),— The Morning of the Roman Empire; The Evening of the Roman Empire. *Leigh Court* (Miles),— Priests Sacrificing to Apollo, 1668; The Landing of Æneas in Italy, 1675; A Pastoral Landscape, 1670; A Harbor Scene, 1678. *Temple Newsam* (Ingram),— A Landscape and Temple. *Wentworth House* (Earl Fitzwilliam),— A Landscape. *Chatsworth*,— Mercury and Argus; Mercury and Battus, 1663. *Alton Towers* (Earl of Shrewsbury),— Tobias and the Angel. *Raley*,— A Landscape. *Keddlestone Hall*,— A Tower on the Tiber. *Burleigh House*,— Two Landscapes. *Woburn Abbey* (Duke of Bedford),— Castle St. Angelo. *Dulwich Gallery*,— The Embarkation of Santa Paula; Jacob and Laban; A Seaport. *Petworth* (Wyndham),— A Landscape; Palaces on the Seashore. *Charlton Park* (Earl of Suffolk),— Two Landscapes. *Wickham Park* (Lord Overstone),— The Enchanted Castle.

## SCOTLAND.

*Dalkeith Palace* (Duke of Buccleuch), — The Judgment of Paris; A Seaport. *Gosford House* (Earl of Wemyss), — A Landscape. *Hopetown House*, — The Queen of Sheba. *Garscube*, — A Seaport. *A. M'Lellan* (Glasgow), — Shepherds near a Ruin; A Seaport at Sunrise.

## EX-COLLECTIONS.

*Lord Northwick's*, — The Repose in Egypt; A Sunset; A Shepherd and Cattle; A Musical Shepherd; A Seaport; Apollo by the Sea. *Rogers*, — A Lonely Shepherd at Evening.

*Wynn-Ellis*, — A Seaport; Mount Helicon and Apollo; A Ferry-boat, with Herdsmen; The Roman Forum. *J. Smith*, — A Shepherd Playing a Pipe, 1667; A Pastoral Scene. *Yates's Salesrooms*, — Æneas Shooting Deer; Æneas and the Cumæan Sibyl, 1673; Evening in a Wooded Country; A Herdsman.

*William Beckford*, — Philip Baptizing the Eunuch, 1673; St. George Slaying the Dragon; Christ Appearing to Mary. *Sir R. Lyttleton*, — A Landscape; A Sea View. *Lord Dartmouth*, — A Pastoral Scene. *Capt. Barrett*, — Cattle Drinking.

*Erard*, — Dido Showing Carthage to Æneas, 1676. *Harman*, — Æneas and Anchises Visiting Delphos. *Rev. W. Tower*, — Mercury and Battus, 1666. *W. Wells*, — Mercury Lulling Argus; Herdsman and Goats. *Tracey*, — Juno Confining Io to Argus, 1660. *Lord Palmerston*, — A Seaport,

1678. *Lord Cathcart*, — The Campo Vaccino, 1677. *Earl of Leitrim*, — A Piping Shepherd. *Shepperson*, — Peasants Attacked by Banditti. — *Bowles*, — Peasants Driving Cattle. *Lord Ashburton*, — Two Herdsmen Talking; The Flight of the Holy Family, 1663. *Lord Tavistock*, — A Rural Concert. *Willett*, — A Pastoral Scene. *Corsham*, — Pastoral Music; Peasants Driving Cattle. *Robarts*, — Trojan Women Burning the Grecian Fleet. *Lord Grantham*, — A Pastoral Landscape. *Lord Ashburnham*, — A Pastoral Landscape; Ulysses and Nausicaa. *Lloyd*, — Ulysses and Nausicaa, 1645. *Reynolds*, — A Landscape; Jupiter and Europa. *Frankland*, — The Marriage of Pan and Flora. *Lord Farnborough*, — A Ford, with Cattle. *S. Clarke*, — A Sunrise Port. — *Ottley*, — A Landscape; The River Tiber. *Coxe*, — SS. Trinità de' Monti. *Sir G. Yonge*, — Evening Landscape; Morning Landscape. *R. Hulse*, — four Landscapes. *Hibbert*, — two Landscapes. *Earl of Bessborough*, — A Seaport. *Purkin*, — two Landscapes. *M. Bryan*, — two Landscapes. *Earl of Derby*, — River and Boatmen. *Earl Beverley*, — A Herdsman and Cattle. *Dr. Fletcher*, — The Tiber. *J. Humble*, — Messina; A Seaport. *Col. Howard*, — A Waterfall. *Hamlet*, — A Pastoral Scene. *Brown*, — Merchandise Boats on a River. *Lady Stuart*, — Sailors Rowing Ashore.

PARIS, — *Julienne*, — A Seaport. *Dubois*, — Shepherds and River; Evening in the Hills. *Langeac*, — The Flight into Egypt. *Montaleau*, — A Pastoral Scene. *Pourtalès*, — The Arcadian Shepherds. *Blondel de Gagny*, — Tobias and the Angel. *Trouchien*, — A Landscape. *De Calonne*,

A Seaport. *Tolozau*, — A Seaport.\* *Prole*, — A Landscape. *Martini*, — Jacob and Laban.

BRUSSELS, — *Danoot*, — The Wood-Splitters.

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### THE ETCHINGS OF CLAUDE.

\* \* *M. Robert-Dumesnil's Catalogue was published in 1835, and was carefully revised and augmented by M. Edouard Meaume, whose new list appeared in 1871.*

The Flight into Egypt; An Angel Appearing to a Man; The Crossing of the Ford, 1634; The Herd at the Watering-Place; A Tempest at Sea, 1630; The Dance by the Water-Side; The Shipwreck; A Landscape with a Herdsman, 1636; The Draughtsman; Villagers Dancing under the Trees; A Seaport, with a Beacon; The Brigands; A Seaport, with a Tower; A Landscape, with a Wooden Bridge; The Rising Sun; Departure for the Fields; Mercury Lulling Argus to Sleep, 1662; A Herd Hastening through a Storm, 1651; The Goatherd, 1663; Apollo and the Seasons; Dancing to the Music of Time, 1662; A Shepherd and Shepherdess Conversing; The Rape of Europa, 1634; The Campo Vaccino, 1636; Villagers Dancing; The Herdsman and the Shepherdess; The Three Goats; The Four Goats.

ETCHINGS OF THE FIREWORKS AT THE ELECTION OF FERDINAND III. OF AUSTRIA AS KING OF THE ROMANS. — A Fountain, with Neptune and a Two-headed Eagle; The Same, with larger surroundings; Atlas Supporting the

Globe; The Same, with the Globe Breaking into Fireworks, and a Celestial Globe Appearing; A Square Tower, with Bastions, surmounted with Allegorical Figures; The Same, with Fireworks Exploding on the Tower; The Same, with a Round Tower Appearing, Crowned with a Sheaf of Fire; A Round Tower, Breaking into Fireworks; The Tower Breaks, Revealing a Statue of the King of the Romans; The Tower Falls, and the Statue Appears alone; The Statue Rising over four Bastions; A Roman Square, with the Statue of the King. Crowds of People, and Marching Troops.



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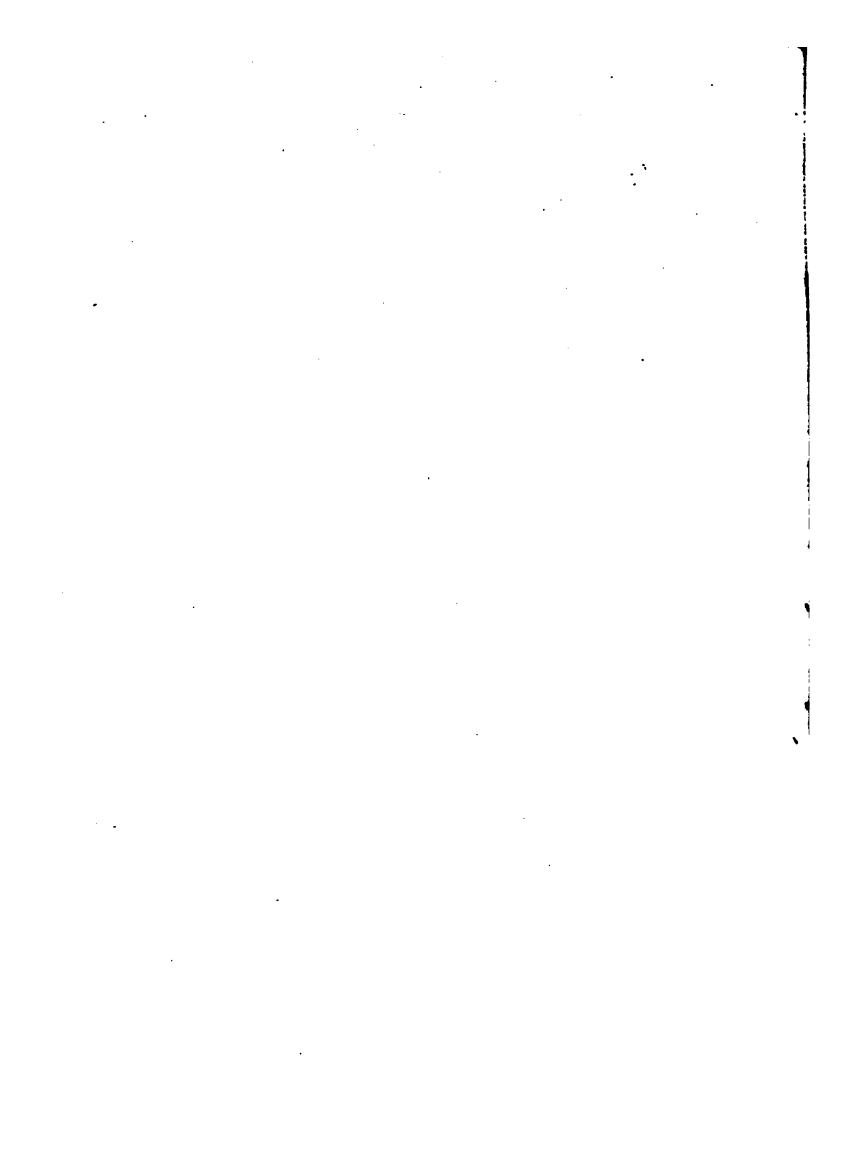


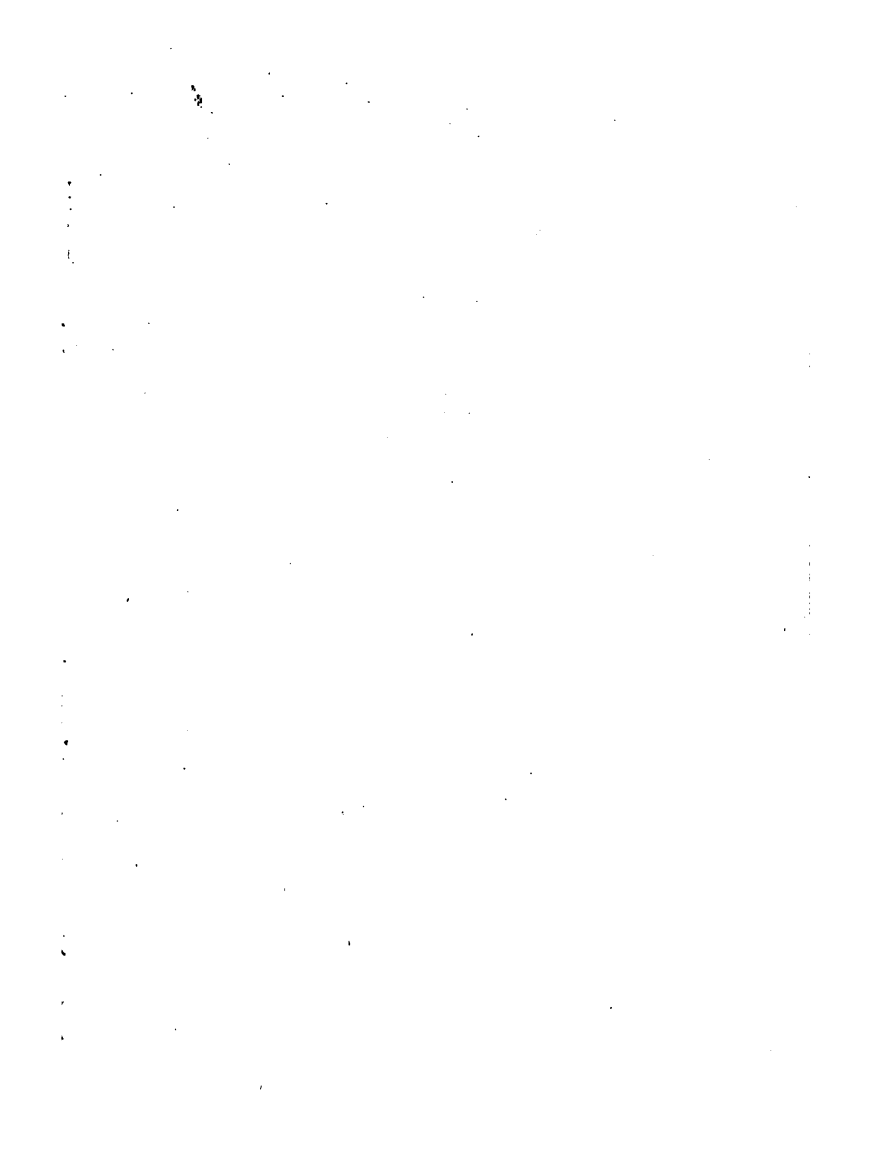
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\*.\* *The names in italics are the titles of pictures.*







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